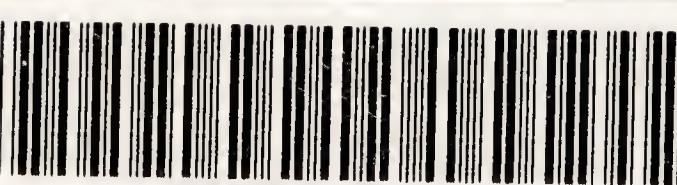


SCIENTIFIC
AND
INTUITIVE
PALMISTRY

J. J. SPARK



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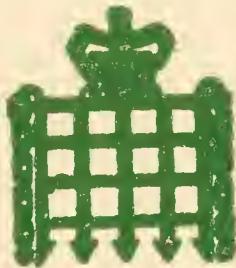
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"THE HUMAN FACE DIVINE AND HOW TO READ IT,"

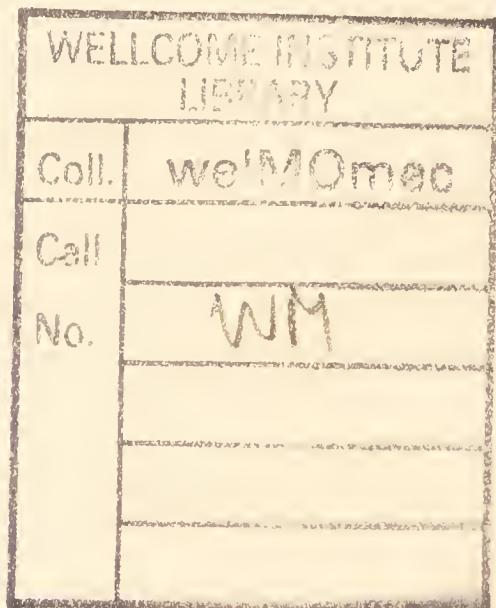
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PREFACE.

The Author's reasons for producing this work to the public are as follows :—

- 1st.—To place palmistry on a *scientific and philosophical basis* before intellectual people, who are now taking up the study in great numbers.
- 2nd.—To show *palmistry up to date*—freed from fossilised erroneous notions, and embracing the latest discoveries. By it human nature's inbred curiosity to peer into the future may be legitimately gratified.
- 3rd.—To *lift palmistry from the low level of common fortune-telling* to a science, &c. of beneficial self-knowledge, and guide-post in all the affairs of everyday life.
- 4th.—To explain *what scientific palmistry really is*, and is not, *i.e.*, that it is not fatalism nor fortune-telling any more than phrenology, astronomy, medical or law opinions, giving weather forecasts, or judging a person's actions with probable results, from what we know of his or her character and abilities,

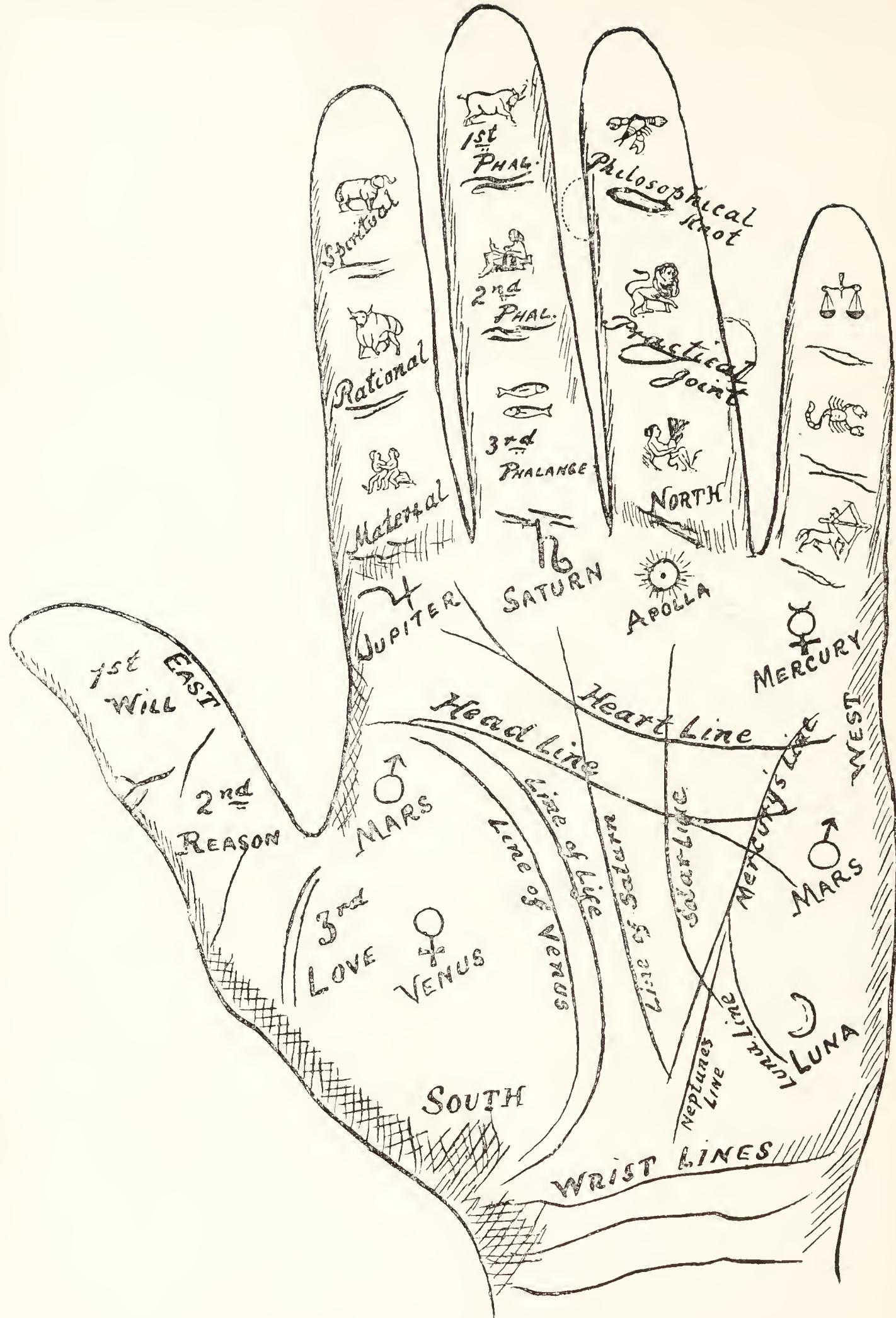
PREFACE—continued.

as everybody is constantly doing, except that the study is elevated to the dignity of a science and art; *intuitive palmistry* or *clairvoyance* being separately considered. Scientific palmistry gives the outline of a person's life, but not the details, *i.e.*, what is going to happen next week.

5th.—To *define intuitive palmistry* as distinct from, yet connected with, so-called scientific palmistry.

6th.—To *answer satisfactorily all the objections* that have been raised against palmistry.

7th.—Lastly, but not least—to place before the public and beginners *an easier book to learn from*, more correct and thought out than most, if not of any, before published; the result of several years' constant practice, unembellished by stories of remarkable experiences in confirmation, as they would have swelled the book to the proportions of a good old family bible. It is for the reader to judge how far the writer has succeeded. Those who are not interested in the theoretical part of palmistry may skip it, by beginning to read from page 65.



HAND IN DIVISIONS.

FIG. 1.

SCIENTIFIC AND INTUITIVE PALMISTRY.

SECTION I.

Introductory Argument.

I.

“*The hand,*” says Aristotle “*is the organ of organs.*”

PALMISTRY deserves reverence because of its antiquity. Paracelsus, Plato, Galen, Albertus Magnus, and Aristotle were believers in it. Galen wrote largely, and Aristotle was the author of a book on the subject. In the East, palmistry has an ancient literature all its own. In Aryan civilization the science was held in high esteem. Many Greeks and Romans were palmists. Pliny admitted there was something in it. Juvenal tells us in his “*Satires*” that palmistry was the fashion in Rome during the reign of Vespasian.

The saying that “history repeats itself” is exemplified in the favour with which palmistry is received to-day in fashionable society ; Her Royal Highness the Duchess of York (daughter-in-law of our beloved, honourable, and most worthy Queen), being the most notable of its noble patrons and enunciators.

Of late years D'Arpentigny has been the high priest of that half of palmistry called chirognomy, dealing with temperament and character according to the quality and form of the hand ; while Desbarroles, in completing the work the former had begun, established himself as the great high priest, or prophet of that division of palmistry called event-reading, or chiromancy.

Both divisions of the science are included in the term Chiroscopy.

Among later notable writers on palmistry, A. R. Craig, M.A., Rosa Baughan and Katherine St. Hill may be mentioned as deserving of notice. The last named has come prominently to the front, having brought out a monthly magazine, named “The Palmist,” which is the recognized organ of the Chirological Society, of which she is president.

If it were not straying from the subject it

would be very interesting to study the hand as a symbol of power in different countries and religions, both ancient and modern—in friendship, war, law-courts, bargainings, marriage, and the priestly benediction, &c.

Scriptural references to palmistry will be dealt with when answering objections to the science.

But for the fear of being irrelevant, we might embark on a lengthy exposition of the many god-like attributes manifested through the hands when directed by a skilled intelligence.

Thus, man has gained such a knowledge of nature's forces or elements as enables him to make them his humble servants, subservient to his pleasure.

Man, by the things his hands have made, out-rivals the strength of a thousand horses, as shown by our mighty Atlantic liners ploughing their way from continent to continent; while in speed, telegraphy transmits his message round this globe of ours in the space of a few minutes, so that the swiftest bird of passage cannot compete with him.

For beauty of shape, and utility of design, the hand could not possibly have been improved upon.

A story runs to the effect that it was by reflect-

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ing upon the hand as he lay in bed during a long illness that an intelligent sceptic was led to believe in the existence of a supreme and all wise intelligence at the back of all phenomena.

Surely then, palmistry is well deserving of our careful study !

Palmists are often asked by consultants if they believe in palmistry. The query is certainly not complimentary. It is equivalent to asking the palmist if he is an impostor.

The basis or skeleton outline of palmistry *is true*, as also are parts of its architectural finish and detail, but it is over-laid and intermixed with so much that is showy but unsound, and that glitters but is not gold, that to many serious thinking persons the science appears of questionable value, even as an amusement or means of "killing time."

Palmists of the same school and of equal ability, following the strict letter of the text books, would give similar readings of the same hands, but varying, no doubt, in minor details and style, according to the delineator.

Chiromancy is as yet in its infancy ; its exponents vary in natural ability as well as in acquired experience, and although all are earnestly

striving to advance along the road to perfection, errors are sure to be found now and again. This is inevitable, not in palmistry only, but in every department of human knowledge that has not yet attained to the dignity of an exact science. Whatever depends to any extent upon human judgment is sure to call forth differences of opinion and apparent contradictions ; but it is the man who errs, not the science, of which he is a fallible expounder.

Let scoffers have their say, palmistry by experts is at least as reliable at its present stage as is medical science.

The Chirological Society is doing a good work in visiting men and women eminent in science, letters and art ; people famous for peculiarities of character, occupation, or fortune, for the purpose of chiromantic horoscopy. By collecting indisputable facts in this way, the science is being placed on a sure foundation.

THE BEST PALMISTS

are not necessarily the most logical ; for people in whom intellect predominates over intuition are often the most sceptical in their attitude to palmistry. They will accept nothing that is not

demonstrable to their minds as mathematically precise. Those of a very calculating and sceptical disposition are the least sympathetic towards the mystical or occult sciences of which chiromancy is one; and that antipathy is an obstacle to progress in the study.

THE FOUNDATION STONE,

Chief Corner Stone, or Touch Stone (whichever you please to call it) of the study is *sympathy*. Palmists always delineate best those with whom they feel most at home or in sympathy. As a part is comprehended in the whole, so do chiromomists hit off most correctly those to whom they feel intellectually superior, and with such people a delineator also experiences a greater degree of kindness and ease. That is human nature. This attribute of sympathy receives confirmation in the fact that an inferior palmist occasionally gives a better reading of a subject than a more distinguished practitioner, because the former is more in sympathy with the individual operated on—that is, more alike in character, temperament and talents.

Palmists, when describing those whose dispositions are strongly antagonistic to their own, may read them correctly so far as book and head

knowledge carries them, but there cannot be that fine perception of feeling and penetration which enters into the innermost recesses of another's nature, which is only cognizable by those whose soul and intellect are closely alike to the subject delineated. Between twin souls the power of perception is marvellous.

There is both a

SCIENCE AND AN ART IN PALMISTRY, the former being the system established upon proved correspondence between certain signs or features of the hands, and well-known demonstrated facts relating to character and events, while the latter is the happy tact in reading people correctly from that system.

Though palmistry is one thing and intuition another, the former cannot afford to say to the latter 'I have no need of thee.' Good scientific ability, when married to intuition, gives us

SCIENTIFIC AND INTUITIONAL PALMISTRY when focussed on chiromantic study, and I would here say that, in the practice of the art, especially in that branch dealing with the reading of events,

INTUITION IS THE GREAT REQUISITE, particularly needful at present to give truthful

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delineations of hands, as the mixed medley of fact and fiction, truth and error, in all the books on palmistry yet published discourages nine-tenths of would-be students of palmistry, thus effectually preventing them continuing in the study.

Palmistry is one of the occult arts, and in the study of occultism one cannot go far without the search-light of intuition. It reveals the hidden meanings of signs and symbols, the spiritual aspects of the material, and lights up the darkest, deepest recesses of all hearts, discovering things past, present and future.

SCIENCE AND INTUITION COMPARED.

The former, prompted by the latter, built the system of palmistry, and now assists us in understanding much about character and something of events ; while intuition completes the structure, checked by the square, compass and plumb line of science. Intuition may be compared to the butterfly developed from the chrysalis of accumulated experience, which has burst the prison house or limits of knowledge, therefore also of material or fleshy desires on some planes, of intellectual bigotry in some ways, and ignorance, also of spiritual

thraldom to an extent, thus flying at its own sweet will in a wider, higher, brighter realm of truth.

Thus the poor, uneducated man or woman, struggling for the bread that perisheth, having progressed in the spiritual graces is a partaker of that spiritual bread and illumination, which warms his heart, strengthens his spiritual life, and cheers him throughout all worldly trouble,—hence he is wise in heavenly wisdom.

Intuition or illumination on the lower plane of character and event-reading in palmistry has startled many, as though they had received an electric shock on being told past events which they thought none could know except themselves.

Whatever the

MEANS OF DIVINATION,

and more so when the poorer, a hand, horoscope or a few tea leaves, intuition in one form or another is the thing.

The simplest means of divination, as leaves in a tea-cup or a crystal, are only useful as helps to concentrate the mind so as to see subjectively or intuitionnally, that is with the eye of the imagination. As we all have more or less imagination, so we are all clairvoyant in some degree, be it never so little;

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while those endowed specially in a psychical way can not only see things on the astral plane, in their mind's eye, but can hear, feel and see through physical substances.

WHAT IS INTUITION ?

Is a question that may well be asked in face of the mixed references to it just made. There is a phrenological organ called human nature at the top and centre of the forehead, just where the hair begins to grow, which when highly developed gives special intuitive ability in character reading, especially when well assisted by excellent perceptive or observing organs, *i.e.*, those behind the eyebrows.

Every phrenological organ if highly developed has its own peculiar intuition proportionate to its state or degree of development, and I suppose the same may be said of the five senses. Some, by the way, possess more ; seven being the full compliment.

The finer and more highly strung the physical and mental organization, the more intuitive is the person.

As a rule, women are more highly nervous, sensitive and impressionable than men. Their

brains are smaller and weigh less than those of men, but being finer of quality and often longer and more complex, also more convoluted ; they are as a class superior to men in their own particular spheres of which intuition as to character and events, is one *and remarkable*. Thus *a woman's reason*, though scoffed at, is often synonymous with truth. She says, 'I know it is so, *because I feel it so*.' Woman's mind, corresponding to her talk, is quicker than that of man, and her conclusions arrived at in one sudden jump, often outstrip and put to shame the painstaking, slow reasoning, round-about course by which man comes to his conclusions.

Hence we find more women than men palmists, their quicker intuition as well as their sympathy towards the art, also their remarkable intelligent curiosity, which after all is one of the most powerful or active propelling forces to progress all urging them to it.

The male fraternity among palmists, at least the successful ones, possess in a greater degree than most men the so-called feminine attributes or qualifications for palmistry.

Intuition acting on different and opposite planes

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accounts for the high and low forms of it. Women have higher coronal lobes of the brain than men generally, and as such constitute the moral or spiritual group of organs, women are more moral and spiritual, therefore more intuitional spiritually, and attracted to the so-called supernatural.

On the mental or intellectual plane, also the selfish, executive, or commercial planes we find men better endowed and with larger so-called organs or lobes for the exercise of the above mentioned qualities. Man having large causality, calculates the chain of causes leading up to this or that, while woman does not stop to reason, but acts on impulse and intuition. Acquisitiveness in the Jew, for instance, scents a bargain while it is yet afar off. Predominant affection in a woman or man intuitively feels when it meets a kindred spirit.

The psychical or soul plane is intimately connected with the mental, and remarkably so in those of a very psychical nature. Those so constituted can give wonderfully good delineations of people's characters, persons, &c., from even such meagre things to work from as a pocket handkerchief or other articles worn by the individual described. This last form of intuition is known as

psycometry. Of course the better the working tools, so to speak, the more satisfactory the results. On the contrary, the best working materials are valueless in the hands of the unskilled.

WHAT INTUITION IS.

Some school lessons and various other studies are learnt with ease intuitively, as if reading over a lesson already learnt; while others are only mastered after a hard struggle every inch of the way. So it is with the lessons of everyday life, meekness, temperance, fidelity, honesty, chastity and unselfishness. It is natural and intuitive for us to be good in some ways, either because we have mastered those kinds of temptations, or have not been really temptable in such ways, while in others we find it very difficult to be good.

There are good children born of notably bad parents on both sides; also very vicious offsprings of acknowledged godly parents.

Similarly there are astonishingly clever, also intellectually or otherwise great individuals, the children of poor illiterate fathers and mothers for generations back, as far as they can be traced, and *vice-versa*.

Heredity professes to explain these seeming

anomalies or freaks of nature as some ignorantly call them. No doubt the explanation of heredity, firstly as to peculiar parental conditions at the times of conception and gestation, secondly of corresponding characteristics in certain ancestors, near or remote, having a habit of repeating themselves according to the theory of recurring cycles, and thirdly of progressive intellectual or mental development in man and all forms of animal life, even of insects with each generation, as illustrated in Dr. Dallinger's lecture on Spiders, explains much, if not all the foregoing, when united with and modified by the theory of the ebb and flow in all forms of life, as represented by the tides.

But does heredity sufficiently account for the totally opposite traits of character in children to any of their ancestors, or for the genius of Handel, Mozart and others, leading them to compose masterpieces of music while mere infants; or of such as Zerah Coburn, who while a mere child at school, solved the most difficult mathematical problems, almost instantaneously; or of geniuses in the many other spheres of activity? In many such cases the parents were very poor, uneducated and insignificant, as were their predecessors.

Will telepathy answer satisfactorily the question propounded? No! though it may explain a little in arithmetical jugglery, &c.

Will so-called mediumship as understood in spiritualism, or of inspiration by God as taught in the bible? Some may say no! and others yes! Is there any other proffer of unriddling the puzzle? There is one more. It is that of the psychical school, therefore the opposite of the materialistic which we have already considered, and is peculiar to Eastern thought as the materialistic is to Western ideas. The system of philosophy referred to is called the *Wisdom Religion*, and professes to make simple the problem before us by expounding the doctrines of

RE-INCARNATION AND KARMA,

i.e., that the re-incarnating ego chooses such a family, environments, &c., as are most suitable or sympathetic and favourable to further progress along the lines ordered by the Great Architect of the Universe. Thus an individual on being born again, according to this philosophy, brings over with him the stored up energies for good or evil that he has earned in previous lives; hence genius springing up here and there in unexpected places,

the extreme diversities of social position, so-called good and bad fortune, happiness and suffering as the reward of actions in former lives, or the path along which we must needs travel to the attainment of a noble perfect character according to our great example Jesus Christ, of whom we read that He was made *perfect* through suffering.

But what has all this to do with Scientific and Intuitive Palmistry? A great deal! for if it be true (and it is only set forth as a proposition worthy of consideration), it teaches us that

INTUITION IS SOUL KNOWLEDGE

so to speak, or that ingrained experience of ours brought over from previous lives, the property, if I may so call it, earned by the re-incarnating ego, by which we quickly take up the threads of knowledge formerly learnt, and instinctively *feel* convinced of the truth or error of a certain thing without the long round-about argument of well attested facts to prove it.

It is the direct perception of the Inner and Higher Consciousness, independent of present brain conviction and consciousness, except that the brain substance serves as a medium between the soul and the outside world.

Though the soul may be said in a way to have its own powers of perception, as sight, hearing, &c., and may also be termed to be, or rather to possess a sort of limited omniscience (using a paradoxical term) because it is perfectly conscious of all the knowledge and experience it has accumulated during its various lives ; man, as commonly understood, by which I mean merely his brain consciousness, does not remember anything comparatively of what he has seen, heard, felt, &c., consequently we need not be at all surprised that he is not able to call before his mind's eye the events of former lives in detail as he can those of the preceding day. Things not heeded are forgotten, and others diligently sought for are often found, though for a time completely forgotten.

The connecting nerve cells of memory, through not being used, have lost some of their vitality, and need resuscitating before they will respond satisfactorily to the life-impulse calling them to do their function of memorizing.

Another theory is that events are photographed on a supposed mental and psychic atmosphere—shall we call it—surrounding every person, and that it is the connecting medium only which

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requires cultivation by use, that is by the habit of recalling daily, weekly, and monthly, &c., the events of long ago.

Whether either or both suppositions are true, man's individual soul or immortal part is conscious of all, as we may reasonably believe that it is in close connection or *en-rapport* with the thought atmosphere about the person.

It is said that by concentration of mind in recollecting and reflecting on the past, when regularly, persistently and systematically practised, a knowledge of facts and events of one's past life, more than appears suggestive from an individual's present condition, may be ascertained.

The author knows personally a number of level-headed, very intellectual individuals, professing such knowledge; they occupy prominent positions in municipal governments.

The inference to be drawn from the foregoing is that the ability, knowledge, or *intuitive perception* anyone possesses, which cannot be accounted for by heredity, or education, may be regarded as the result of a reaching out by recollection as described to the bag, as it were, of knowledge gathered in previous lives, or to communion with and revelation

by the Spirit of God. When the superior ability is gained with little difficulty, that spontaneous expression of genius in youthful prodigies may be ascribed to the re-incarnation of genius in such bodies and brain organisms as are favourable to the free and full expression of that wonderful talent.

INSTINCT AND CONSCIENCE.

Instinct may be defined as intuition in one aspect, and Conscience as the Higher Self or Spirit of God working in man, but limited in expression proportionately to the quality, high or low, of the physical organism, education, habits and surroundings.

THE ASTRAL LIGHT.

This element, atmosphere, or ether—whatever we choose to call it—belongs to the realm of the soul. Invisible as the air we breathe, but less perceptible to the physical senses, yet it is as real, and though not so substantial or heavy a form of matter as the latter, it is as substantially a reality.

Modern physicists have begun to perceive the existence of this inner atmosphere, distinguishing it by the names of "luminiferous ether," "latent light," and "radiant matter."

Astral Light says, "It is as necessary to the psychical life of man as atmospheric air is to his physical life. It may be said to be the foundation of his very being, the matrix from which he sprang, or was envolved ; that divine afflatus or breath, proceeding from the fountain of all Being, which is the breath of life of all creatures ; the ocean of divine magnetism, the aura of God, in which float the Deific thoughts which become embodied in worlds."

To ancient alchemists it was known as *Anima Mundi* or soul of the world, also as *Azoth*, because of its potencies and functions in the building up of all the mineral, vegetable, and animal worlds, including man.

The Secret Doctrine says "It is the life principle of every living creature, and furnishes the astral soul, the fluidic *peresprit* to man, animals, fowls of the air, and everything living."

From the finest and purest inconceivable conditon, this luminous, fluidic and etheric substance becomes thicker and more material until it reaches the last and grossest stage of matter, that being the circumference, so to speak, round its point or centre.

The Kabalists, says Eliphas Levi, compare spirit to a substance which remains fluid in its centre, and becomes common matter at its opposite pole—the circumference.

The astral light has been called the “Body of the Holy Ghost,” being the vehicle of the grace of God.

Astral Light also says: “This ethereal atmosphere of which atmospheric air is the outer robing or vehicle, has its currents, its positive and negative poles. It holds in its bosom electric and magnetic forces, and the germs of every conceivable substance, form or body. They are held in *potentia* but not in *actu*. From it is produced everything which exists, of which the first idea conceived in Divine Mind proceeds outwards, investing itself in gradually thickening substances, until it reaches the stage of dense matter, and becomes an object for the physical senses.”

“By the *senses of the soul* we become cognizant of this inner atmosphere. Transcending its material envelope by its inherent self-refining power, or by the temporary aid of the mesmerist, the soul *sees, hears, and feels* in this sublimated

ether, things above the earth, and veiled from the bodily senses of its inhabitants.

All souls have their being in this "soul of the world"—receiving it and giving it forth in the form of *auras*, and by will-force, concentrating, modifying, and projecting it with more or less intensity, for good or evil."

Man, wielding it consciously or unconsciously impregnates it with emanations that are either healthy and happy, therefore productive of all that is beautiful, good and wise in creation, or with those that are poisonous and disease-producing physically and morally, causing the germination of all kinds of vermin, monstrosities, desolations, also assisting the evolution of the worst of criminals.

From the foregoing it will be seen that all diseases, &c., have a spiritual origin and must have a spiritual cure.

The inspiration of the soul is the attraction or drawing to itself of the thoughts, facts and ideas which it feeds upon, and its respiration is the giving out of the same after being modified by mental assimilation.

Hence thoughts are things as real as any physical substance,—table or county court summons—else this world which first existed in the Divine Mind could never have been.

“An idea” says Plutarch “is a being incorporeal, which has no subsistence by itself, but gives figure and form unto shapeless matter, and becomes the cause of its manifestation.”

Not only what we do, but also all that we *will to do* is pictured in the astral light, though hidden to those not possessing the finer senses necessary to its perception.

Astral Light explains further: “Those astral reflections continually influence our thoughts by the interposition of the imagination’s translucence. This diaphanous faculty of the mind seizes upon images in the astral light and presents them in a mirrored transparency to thought, holding them by command of the will for longer or shorter periods.

The imagination is the “eye of the soul” and by it perceives the forms of his thought-creations, which it also aids him to create.

Its vision, directed by the will, explores the astral light, and reflects the thought-images of

other minds, as well as the phantom shapes inhabiting the adjacent world of the disembodied.

By a marvellous insight, minds are continually sensing the secrets of other minds.

This arises from the fact that souls emanate themselves in the form of auras, in whose transparency their every thought is recorded. And because the soul thus forms its own breath-sphere within the astral light, neighbouring souls intuitively perceive the electro-magnetic vibrations of this sphere; receiving the effluence of beauty and sweetness proceeding from good thoughts; the unclean, feverish heat given out by thoughts of hatred and lust, or the bland, soothing, or exhilarating glow of that pure magnetism radiated by a love of human kind, cleansed of earthliness and self."

Even trees and flowers have astral souls and *feel* but have no other sensation of life. In other words, they are conscious but not self-conscious, that is they are not conscious of their own consciousness.

Man is the highest grade of physical life, yet *God in nature* is evolving towards the higher

spiritual divine, or Christ man whose destiny is the "bosom of God."

Flowers, plants and trees breathe. The sea also in its ebb and flow breathes.

The stars are supposed to lose their light in shining upon our earth and one another, while all mutually give as well as take, thus sustaining each other and all.

The doctrine of universal connection and sustenance was held by the sages of antiquity.

Craig in "*The Book of the Hand*," says "That Pythagoras, Plato, Leucippus, Epicureas, Pliny, and others considered a universal fluid diffused through all space and matter as the soul of the universe, animating all things and binding them together by an invisible chain."

Most reliable authorities say that the electromagnetic fluid originating from God through the stars is put in circulation through the brain.

According to Herder it is this agent—the triple Hecate of the ancients, bearing different names in its various modifications as light, electricity and magnetism—which presides over the operations of the soul, while according to materialistic philosophers, it is the soul itself.

The palmist maintains that this agent connects the hands wherein is located the sense of touch in a superior degree *in direct relation to the brain*, and so accounts for the lines on the palm, as will be explained further on.

The astral part of us breathes as well as the physical body, and its channels of inspiration and respiration are the lungs, eyes, ears, hair and pores of the skin all over the body, especially the finger tips.

It is certain that the eyes absorb and throw out light. We sometimes say that we devour a thing with our eyes, and that is true, because we absorb the image. The eyes are said to sparkle with fire. "Here then," as Craig says, "are the inspiration and respiration of the eyes." I say of the astral part of us also.

The above is openly manifest in mesmerism. The projected fluid from the eyes and hands of the mesmerist so overcharges the eyes and person of the subject that he goes off into a sleep with closed eyes.

A blow or fall, as when skating, sometimes makes us discover new stars! which is nothing but a sudden escape of this electro-magnetic fluid.

Children have seen sparks dart from mother's hair when it was being combed. Doctors say that after fatiguing labour the eyes sometimes emit sparks, while everybody is acquainted with the sparks that fly from a cat's back, as seen in the dark, when stroked from back to front. "Rubbing up anyone the wrong way" always provokes a disagreeable magnetism and temper.

The hair is well-known to stand on end with fright, or when charged with an over-dose of electricity from a battery, and to turn white in a night owing to severe trouble giving a great shock to the mind and astral body. Many have felt an electric tingling up their arms when someone, more powerfully charged electrically, has held their hands.

Eminent scientists admit of a nervous or electro-magnetic circulation throughout our bodies, thus phrenology and palmistry maintain their vantage ground. The nervous system either is, or is closely affiliated to the course of the astral fluid.

Do the skull and palm yield to the constant action of the will? Long professional experiences certify that they do so undoubtedly.

The continual inspiration and respiration of the

astral or electro-magnetic fluid, when directed by the will to the cultivation of any particular faculty, increases the activity of the corresponding mental organ or lobe of the brain ; an extra force of blood is also called to the same part, and thus it becomes stronger and stronger, also larger, the porosity and flexibility of the skull assisted by the sutures of that part of man's anatomy, allowing the developing brain to press the skull outwards as the growing seed or plant thrusts aside and upwards the earth impeding it.

The same argument applies to the lines on the hand, and the hand we know is more flexible than the skull, therefore changes of character and events are more quickly shown thereon.

The electro-magnetic or astral fluid is composed of different colours emanating from the seven planets, as light consists of seven rays or colours with a single point of concentration.

An object of any one particular colour only reflects the others partially without extinguishing them.

Every man and woman has his or her distinguishing colour, according to the astral influx on the ascendant or horizon at the moment when

the umbilical cord is cut, and the child receives its astral influx in the first breath of independent existence.

There are clairvoyants who see the astral respirations or emanations arising from people in this or that prevailing colour as the case may be.

Those clairvoyants who are extremely *sensitive* or most highly spiritual cannot endure to live altogether in the midst of the very depraved, as the astral emanations proceeding from such are exceedingly obnoxious, poisonous, and disease-producing to them physically and morally. Our Lord had to seek the purity of the country mountain sides to make up for his loss of spiritual force, and to receive grace from on high. Similarly, the most holy and pure are the most severe in self-condemnation and pained in the presence of sin.

As there are colours that harmonize, so those individuals whose colours match, live amicably together; while those that don't are antagonistic.

Just as an acid may change a colour, so may a powerful will alter our character, and so modify or change our colour by drawing an astral influx

of a higher or lower order, according to the changing character.

A little girl who was clairvoyant and able to distinguish the various coloured astral emanations of different people, on seeing her mother for the first time in a fit of passion was frightened, and afterwards explained her fear by saying that she saw what seemed like a red flame rushing from the parent's mouth, that colour being altogether an unhappy contrast with the soft, gentle, light-golden emanations, signifying predominant love, the mother's usual distinguishing colour.

Craig says: "Do not the planets in their successive movements twist together the network of their fluids, so that each one prevails in turn, thus forming those jets of light which give an azure hue to the sky, the dark cloud, the calm and the tempest. May they not result from the perpetual motion and musical harmony of the universe, which our too obtuse senses cannot sense, but are divine strains to the rapt attention of angels, because higher than us in the sublimity of their conceptions." Pythagoras thought so, and artists place harps in the hands of angels, as Pagans

put the pipe of seven reeds into the hands of Pan—the universe.

The astral part of man's nature has its store houses of power, one of which corresponds to that lobe of the brain called Human Nature by phrenologists, at the top of the forehead, and another is the solar plexus at the pit of the stomach. As simple proofs let me refer to intuitionists—psycometrists—who read the contents of sealed letters and describe the writer while in a perfectly self-conscious condition, simply by putting themselves into a calm, restful, negative condition, and holding the letter over the forehead or solar plexus.

Mesmerists confess to a feeling of exhaustion at the pit of the stomach when tired after mesmerising, and the writer acknowledges the same feelings when fatigued with palmistical delineations. So it is with brain workers generally when their tasks involve unusually great strain of mental activity and intuitional concentration, the latter being much harder than ordinary intellectual, scientific exercise.

The astral in man being a complete system with ramifications over his whole person is rightly

called a body, and in its connection with the nervous system may rightly be called an electrical battery, an apparatus capable of transmitting and receiving messages, irrespective of distance, as thought is not dependent upon what is commonly understood as matter. Thought travels by means of the ether—its telegraph wires so to speak—and is the best conceivable conducting agent. Thought messages travel with the rapidity of thought, quicker than light, as quickly from one hemisphere to another, as from the parlour into the dining-room.

LIMITS OF POWER.

The soul being dependent for expression upon the body, while in the body, is limited in its outward manifestations proportionately. Just as a musical genius cannot produce good music without a proper instrument, so the soul's free intelligent expression is often crippled through a poor body and brain to receive and transmit by. The soul's wisdom is thereby mis-represented, and the effect may appear as distorted as one's face in a mirror that makes it look about a yard long or wide.

To intuitionists it is not always necessary to

look at the hand. Simply looking at, or conversing with the individual is often enough, but holding the hand is helpful, examining the lines additionally so, as the hands are specially mediumistic as well as the eyes, being the channels of the nerve fluid and mental aura. The

FACE AND HEAD,

independently of the hand, reveal much of a person's character and history. Some can only see little, many a fair amount, a few a great deal, and so on until we reach the born and trained occultist, who can read much of a person's character, past, present and a part of his future, as anyone would read an open book.

Many people have a wonderfully sensitive sense of touch. Though their eyes may be blindfolded they can distinguish the touch of several persons known to them, though they be touched never so slightly, even on so hardened a feature as the nose.

The fingers being chiefly used for the purposes of touch, owing to their large endowment of the astral nerve fluid; it may be that the finger representing the most powerful planet in the

individual's life, is extra well gifted with the astral sense.

There is a closer connection between the nerves and the lines on the palm than is generally supposed. The lines have been called nerve channels. However we may examine the nerves, we cannot find any difference in them, except in those of the brain ; yet they serve for the five senses : sight, hearing, touch, taste and smell, so why not also for the sixth sense, called second-sight ?

Ed. Heron Allen in his work on Chiroscopy, says to this effect :—“ That under the outer skin lies cellular tissue, the surface of which consists of a greater or less number of cylindrical or conical protuberances, called papillæ. The nerves of the skin which terminate in single fibres, only extend to the surface of the second skin or dermis, where they end peculiarly in the papillæ. Many contain an egg-shaped particle, which a nerve fibre enters, and is lost after several convolutions. These are called *tactile corpuscles*, and no doubt act as the instruments of touch sensation. They are of course most numerous where sensation is keenest. On the palm the papillæ are arranged

in regular rows, thus causing the lines of the hands." Quoting Sir C. Bell, he further says, "there are two kinds of nerves, *i.e.*, one for receiving impressions and communicating them to the brain, and the other for the control of the muscles, as commanded by the brain. The sense of touch is the keenest of all where the blood-vessels are most numerous, as in the lips and tongue." A baby learns nearly everything through its sense of touch. Everything goes to its cherub mouth to be investigated, and its own dear little hand is nearly always there.

The highly sensitive nerve fluid passing constantly from its centres of power to the palms cannot but form lines, also alter or make marks thereon, and on the hand generally. The hardest of rocks are altered in shape by the constant dropping of water; how much more the delicate tissues of the hand. Can it be unreasonable then to expect that character which is feeling, and events which are the results of feelings, are written in the hands?

The striking difference between hands of recognized opposite characters is good evidence of the fact; also the resemblance in outline of those

similar in disposition and talents, and in identical marks for analogy in events.

Again, there are no two persons' hands exactly alike, just as there are not two faces nor two leaves precisely alike, though closely resembling one another in general appearance. As there are no two characters exactly the same, so there are not two pairs of hands alike altogether.

The hand is less capable of deception than the face, for the latter can be drawn out of its natural setting for the purpose of disguise, as in the case of Charles Peace, the famous burglar; but not so the hand.

FRANCIS GALTON'S SYSTEM

of identifying criminals by finger tip impressions is an instance in point. The fine hair lines of the skin never alter from birth to death, except in case of injury, and then only in the part damaged. It is otherwise with the lines—Life, Heart, Head, &c., which are constantly undergoing modification, according to the changing character and events, mental and moral development, state of health, &c. The objection raised to palmistry on the score of non-alteration of lines is entirely without foundation, except in ignorance.

II.

REASONABLENESS OF PALMISTRY.

In addition to the evidence already given, the reasonableness of palmistry is seen, firstly in its origin, and secondly as shown by answers to the objections brought against palmistry.

First, ancient chiromants, including Aristotle, used to say that short lines meant brief life, and the same of the teeth. Reasoning from observation of similar facts, the system of palmistry has been built up.

Astrology gave birth to astronomy, and physiognomy to phrenology ; while all, including palmistry, are the off-spring of astral science, chiromancy being one of its eldest children, and I am inclined to think there was an astral physiognomy as old, though like palmistry perhaps, not reduced to a proper system.

As astral forces have demonstrated beyond the shadow of a doubt their subtle and all-conquering

power in regulating the course of the day, sunshine and moonlight; each new moon with its influence on the tides, and the weather, the seasons, and with them a corresponding state of agriculture, climate and effect on health, so have astral forces been proved to influence a person's appearance, health, affairs and events, while shapes of hands and peculiar lines or marks thereon, have been found to betoken the same thousands of times.

In the days of long ago, a grill on Jupiter's mount was said to denote clerical persecution. As Jupiter's mount and finger is said to have some connection with the principle of equity in church and state, also that a grill was once used as a means of clerical torture, a grill on the mount of Jupiter came to be looked upon as a sign of clerical persecution.

It is reasonable to suppose that thought as a fear, being ever present in the mind of a prospective mother, might so effect the child as yet unborn as to cause such a mark on the identical mount.

Likewise similar thoughts may leave their traces

in a person's own hand, as will be proved later on under the heading of Changing Lines.

As confirmatory of the preceding remarks I will quote an Editor's notes which appeared in an American phrenological monthly, called "*Human Nature*," under the heading of

A WARNING TO PARENTS.

"We are acquainted with a couple whose first-born, a young man now, has the shape of a mouse on his forehead, even to the legs and tail and colour of the little animal.

A few months before the child was born, the husband, in a playful mood, crept behind his wife with a mouse he had caught in a trap and dashed it against her forehead, probably never thinking of the consequences.

In our own family (on the wife's side) a child was born without fingers. The mother went into the cellar for some bread ; reaching into the bread pot she put her hand on a rat, instead of a loaf, and got bitten ; wringing her hand and screaming she came running into the kitchen under great excitement. A few months later a child was born with a stump wrist.

A companion of ours at school had the mark

of a red bloody hand on her cheeks, and extending over her eyes. Not until we grew up to manhood did we learn the cause. A number of boys dressed in white gowns, with faces whitened with chalk, appeared before the child's mother very suddenly one evening in a lonely spot, just for a bit of fun, but the lady was so frightened she buried her face in her hands and fell down in a swoon, with the after results as stated.

What a lesson and a warning ! What a subject for serious thought and reflection ! ”

Five years ago the author examined phrenologically the head of a little girl, whose body (in the shoulders) and actions in jumping about instead of walking, closely resembled a frog. Except for verbal memory and chatter, the child's intelligence was seriously lacking, while love of admiration amounted to a mad passion, as evidenced in its constant jumping between two rooms to doff and don any article of wearing apparel to excite the visitor's approbation. The mother while *enceinte* was taking a walk on a summer's sunday evening, when suddenly before her a frog jumped, startling the woman greatly.

A former domestic of mine has a sister with

marks on her thigh exactly resembling the branch of a tree in leaf. While perambulating along a country lane, a brother frightened her by dropping down from a tree holding a branch. Stopping suddenly, she pressed her right hand against her thigh at the corresponding part marked on the child.

Another case to my knowledge is that of a spider distinctly delineated in white on the back of a girl's neck. This was caused by someone throwing a spider on the woman who was to be mother. Instantly she put her hand to the place to knock the insect off.

I have seen a girl with the marks of the hours on the iris of the eyes, similar to, though not perfect as those on the face of a watch. No doubt they had a like cause, provided they were not glass eyes. If the latter it was bungling work, and if the former it was a very amateurish effort of nature.

Craig tells a story which reads too good to be true. It is of a girl who being *enceinte* was much troubled lest the father should deny paternity. So much did she think of the name that lo! and behold! when the child was born, the name

John Wood was plainly portrayed on the iris of its eyes. Thus did nature outwit the father.

We know for a fact that in some of the above instances that the parts so peculiarly marked were touched by the fingers of the prospective mothers, and it is quite likely that the same happened in all the cases, the last mentioned especially, because of weeping; hence it is easy to suppose that the astral or electro-magnetic fluid was so powerfully set in motion and passed through the finger tips to the part touched, that the corresponding parts in the child yet unborn were affected according to the law of sympathetic attraction, &c.

Here we have a number of recorded facts. The incredulous cannot explain them away; no more can they explain away the facts of palmistry, nor offer any plausible explanation of the lines and marks on the hand, though objecting to the system of palmistry put forth.

To us it does not seem at all wonderful that the hands and lines on the palm are affected by the nerve fluid constantly passing them, no more than that other parts of the body are affected as we have abundantly seen. To sum up the whole in one sentence, the fundamental lines of our hands,

i.e., those we were born with were the result of hereditary conditions, or as theosophists would say, according to our Karma or body of thought, desire and consequent events, and in harmony with the law of hereditary, and that our changing lines and marks at this or any other period of our life are also caused by our thoughts impregnating the astral light, and through the latter acting on the plastic nature of our astral hands, they are gradually reproduced on their physical counterparts.

The character of animals is shown in their forms, and everyone admits that character and events to some extent can be read in the face, so why not also in the hand? Events are the offspring of character. Every action, line and future of the whole body has its particular meaning. Even the smallest lines of leaves and stones tell their history to botanists and geologists. Surely the lines of the hand are not less important, seeing how freely they are supplied with nerves for expression and action in all the affairs of everyday life. Nothing is regarded as trifling by the Great Architect of the universe.

The character and history (another word for

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events) is stamped in the outward form of everything, as Paracelsus says, "by a certain organic vital activity." See page 166.

"Dr. Pacini, of Pisa, discovered from 250,000 to 300,000 corpuscles contained in the interior of the hand. He regards them as so many reservoirs of electricity communicating with the brain."—*Hand Reading by Adept.*

ELEMENTARY HAND.

Labourer,
Charwoman,
Soldier.

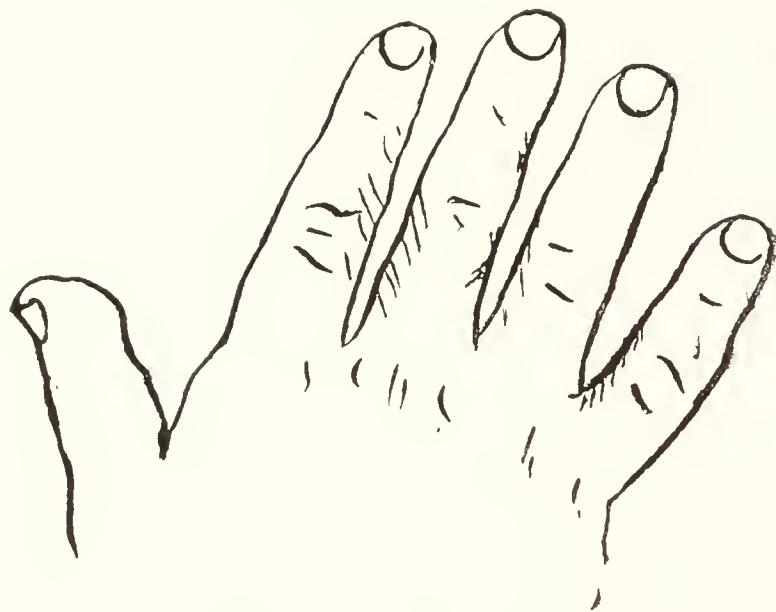


FIG. 2.

III.

OBJECTIONS TO PALMISTRY.

(1) That the body shapes the mind. We uphold that it is the mind which primarily shapes the body, and that the body being so formed, it only appears to shape the mind, as the latter, like water, adapts itself to any form of vessel into which it is poured.

The differences in minds are shown by the various bodies they build up about them. Mind, like water, is not necessarily altered by being in this or that vessel, but its outward manifestations and actions are often entirely different; water or tea in a large or small, free-running or partially stopped up tea pots for instances.

Even if the objection held good it might be called an argument in favour of palmistry to some extent, as the disposition would be according to the body.

As the mind existed before the body and will

live after the earthly tabernacle has crumbled and decayed, so the astral part of us existed, though not in its present bodily form, before the physical body, as we now see it, came into being ; and in another form or manner will continue to live after that change called death, has been wrought in the body. The mind fashioned that plastic medium—the astral according to its own nature, and the astral part of us in turn built up our outward or physical body to the pattern of itself.

If the astral body in us is ailing in any part either by explosions of temper, riotous living, or shock from bad news, the corresponding part of the physical body is always affected.

The astral body has a habit of leaving some people for a while during sleep. Some can consciously project it from themselves, but the moment they have done so their physical counterparts become unconscious.

The astral, while out of the body, assumes whatever form is most natural to it. Thus the astral body of a man whose disposition is that of a bull-dog, bull, or wolf in his ordinary waking state, may be seen by clairvoyants wandering

about in the exact likeness of such an animal, and any injury suffered by the astral body while in any such form, owing to a blow from a sword or otherwise, will be instantaneously reflected on the individual's physical body. Blood may flow and death ensue. Stories of these *were-wolves*, &c., are common in Borderland literature. Spiritualistic mediums testify unanimously from their own personal experience that any injury done to their astral form, or food partaken by that body when separated from their physical body at seances affects their bodily part by reflex action, as the two though seemingly apart, are mysteriously connected.

A relative of the Right Hon. A. J. Balfour, M.P., related to me a case which he witnessed in one of the most fashionable West End drawing-rooms. A little girl was unfortunate enough to suffer severe injury to two of her fingers by the sudden closing of a heavy window. The mother, who loved her child dearly, seeing the youngster's danger, rushed to prevent the mishap, but was too late. The shock, on seeing how her little girl was hurt, so affected her that she felt similar pains in the corresponding fingers of her own

hand, and on looking found similar marks of injury. One of our most eminent London physicians was also an onlooker, but confessed himself totally unable to account for the peculiar fact. That doctor's name is a household name throughout England.

I read a like case about a week ago in one of the daily papers. A Congregational minister wrote to a morning newspaper saying, that while one of two little girls who were twins was sitting eating contentedly at table, she began to cry from pain in her ankle. It transpired that the other twin sister was at that moment out of doors some distance away from home, and was bitten by a dog in the ankle at the precise time her sister at table cried with pain.

Numerous instances might be recorded of souls in strong affinity suffering and rejoicing together in time though separated far by distance in miles, the events happening to either being reflected on the other.

What do the above instances prove but that for which has been contended, *i.e.*, that the mind through the astral medium controls and shapes the body, including the lines on the hands, also

the existence of a communicating medium between individuals however far apart from one another; and that thoughts or feelings can be sent instantaneously without wires. Scientists have just begun to find out this communicating medium which they call ether, and that what I have said is true.

Extract from the "Daily Chronicle," Saturday, April 6th, 1895.

TELEGRAPHING WITHOUT WIRES.—A ROMANCE
OF MULL.

Information comes from the North that the good people of Mull have been getting their telegrams without the necessity of having wires to carry them. The possibility of sending messages through some miles of wireless space has been demonstrated time and again by Mr. W. H. Preece, the engineer-in-chief of the Postal Telegraphs. But here was the ordinary telegraphic service of a part of the country—not a large part, certainly—being met for the first time in this startlingly new manner. That circumstance took me to St. Martin's-le-Grand yesterday (says a *Chronicle* interviewer), and

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Mr. Preece was good enough to tell me the story of what has happened.

As limited space does not allow room for the whole of the story, the reader is referred to the paper mentioned.

(2) Another objection to palmistry is that the
FOLDING OF THE HANDS

causes the lines. If this is so, how is it that those who use their hands most have fewest lines? The harder the manual labour, the smaller in number are the lines, as manual work thickens and hardens the skin, rendering the palm less susceptible to mental or psychic impressions.

The more highly organized and impressionable a person is, and the less manual exercise he does the greater is the number of lines; while lean, nervous, hysterical and irritable subjects, whose feelings are always in purgatory, smarting like an open wound, have a net-work of lines on their palms. Given two persons of similar and finely composed temperaments, that one of the two whose mind is the more active, has the greater quantity of lines on the palm.

Various kinds of hand motion owing to different employments do not cause the variations in shape

and positions of the lines, else those of the same callings would have precisely the same lines, instead of lines as different as opposite kinds of work.

If folding causes the lines, how is it that babies soon after birth have the principal and attendant lines before they have had time to make them by repeated foldings of the hand.

The hands of the infant may resemble in pattern those of either parent because of hereditary influence, but that does not account for the great difference to both regularly seen.

If the lines were formed by folding they would bear the appearance of irregular creases instead of their regular channel form. Besides, the perpendicular lines are standing objections to the folding theory. Some object to palmistry for the same reason that they object to phrenology, *i.e.*, that it teaches

ABSOLUTE FATALISM.

This is disproved throughout the whole of this book, especially in one of the chapters on Fate. It is sufficient for the present to say that the chirosophist does not profess to point out *what certainly will be*, but that to which there is a

decided tendency, and probably will happen if causes at work are allowed to operate uninterrupted. The past, present and future are inextricably linked to one another, so that knowing so much of anyone, you must know something of one or more of the others. For further remarks relating to fate the reader is referred to the chapter preceding the Saturnian, or commonly called Fate line.

There are those who think

PALMISTRY IS WICKED

How can that be seeing that all nature is a revelation of God, and an open book for all His creatures to read as much as they are able; also that the Almighty, being our original cause, is the author or writer of the message in our hands. None of God's time, energy, or working material so to speak, has been wasted. If, therefore, it is possible to read a person's character, disposition, talents, past, present and probable future (which we don't doubt) by the shape of the hand, and lines thereon, God must have designed it so, for a good and wise purpose, and it is therefore our bounden duty to learn the message He has written for each of us in

our own hands, or seek the assistance of someone who can.

The same holds true with respect to physiognomy and phrenology.

If palmistry is wicked it must have been naughty of some of the bible authors to write so favourably of the science as they have done. We read in Israelitish history that the palms of the hands of Jezebel Ahab's wicked queen—the records so to speak of an evil life—were retained as a memorial of her. Solomon, the wisest king, in idealizing Wisdom says, "Length of days are in her right hand, and in her left hand riches and honour."—Proverbs iii., 16. The most important passage on the subject is the 7th verse of the 37th Chapter of Job, *i.e.*, "He sealeth up the hand of every man, that all men may know his mark."

From the above passages we may infer that palmistry to some extent was known and thought worthy of the respectful notice given to it.

The argument that many things have been predicted by palmists which never came to pass is not a fair objection to palmistry as a whole.

Even a first-rate palmist is not infallible, and liable to mistakes, like the Pope.

Tricksters don't count, as there are counterfeits of everything genuine.

Prejudice and incredulity are strong objections, barring the way for awhile, as they have done to any and every grand discovery promotive of good. Until eminent men in the accepted scientific world take up the study with an open mind, and probe it to its depth, height and breadth, or rather to theirs, so long will comparative fools be preferred before the so-called wise men of science, because of their knowledge of it.

The most objectionable things about palmistry are firstly, the stupid blunderings of incapables ; secondly, the craving for notoriety, shown by many in drawing around them eligible members of the opposite sex, or of distinguishing themselves as sensation mongers in general society ; lastly, of money grabbers, who use the name of palmistry as a means of swindling people out of their money by telling them any stories likely to please them, however irrespective of truth.

The last named deserve public prosecution

and are not deserving of pity when they are locked up.

It is amusing to see the smile of superior knowledge of a brother phrenologist when looking upon one who he thinks has contracted an unholy alliance by associating chiroscopy with phrenology. That smile is the offspring of ignorance, as all that can be said against palmistry from a phrenological stand-point, can be said against phrenology. If everyone's character, &c., does not answer exactly to their hands, the same is true of the head. Just as an accident, disease, or peculiarity of birth may prevent the hand being an exact register of the mind, so with the head and more so as the mechanism of the brain is the more complex.

Again, as an individual may keep in subjection a disposition shown in the hand or head, that is no argument against his possession of the quality. Similarly, a contradiction may be seen, as when a special event, say the loss of one much loved, has so affected the feelings as to alter the whole of a person's ambition, objects and life.

If any phrenologist says that character only

can be told from the hand, he should be told he himself is constantly telling a person's past and prospective future from the head, so why not by the hand also?

As for reading events at certain specified times, we don't expect intelligent people to believe it until proved to them.

It is argued that palmists vary? So do phrenologists and doctors, while all agree only so far as each is correct. A seeming difference in style is not a divergence from truth.

Some may say that little could be told from the hands if the face was hidden. The answer is that a surprising amount can be told, as just recently illustrated in *Borderland* by the delineations of Mark Twain's hand, which was done from a photograph only, by someone who had no knowledge whatever as to the owner, yet according to Mark Twain's testimony it was so wonderfully clever that he wished to make the palmist's acquaintance.

As for the relative value of palmistry, physiognomy and phrenology, the writer holds that while the face is the best index of character, talents and events, in a general way, the head is next

in importance, counting the forehead with the face and the head also, while the hand comes last, but has the great advantage over the other two of giving stated dates for events. It is this peculiarly interesting characteristic which has lifted palmistry to its high pinnacle of appreciation among the fair sex, and has made it more popular than phrenology by twenty to one of either of the sister studies. In personal preference the author would express himself thus—physiognomy, phrenology, palmistry.

OBJECTION OF IGNORANCE.

This is the most common of all. These objectors say palmistry is only imaginary and speculative, and cannot be visibly demonstrated. In answer, I say hosts of effects have invisible causes. We see flowers springing up from the planted seeds, but we cannot see the life principle causing them to do so ; we see and feel the effects of a gale, but we cannot see the wind ; and we see the powerful results of the exercise of our own will-power, but we cannot see the will or mind. Similarly photography is not fully understood, and only those who have studied the *Wisdom-religion* can understand something of the marvel-

lous beauty and diversity of the flowers and ferns on our window-panes by Jack Frost.

Materialistic science as that of medicine, for instance, has a tendency to keep attention fixed on the earthly or material aspect only if life and physical organisms, &c., while divine science or the science of the soul and of the stars, theology, &c., lifts the mind to a higher plane of consciousness, thus giving a perception of truths, unattainable otherwise.

SPATULATE TIPS.

(Artisan,
Agriculturalist,
Cattle-dealer,
Business, &c.)

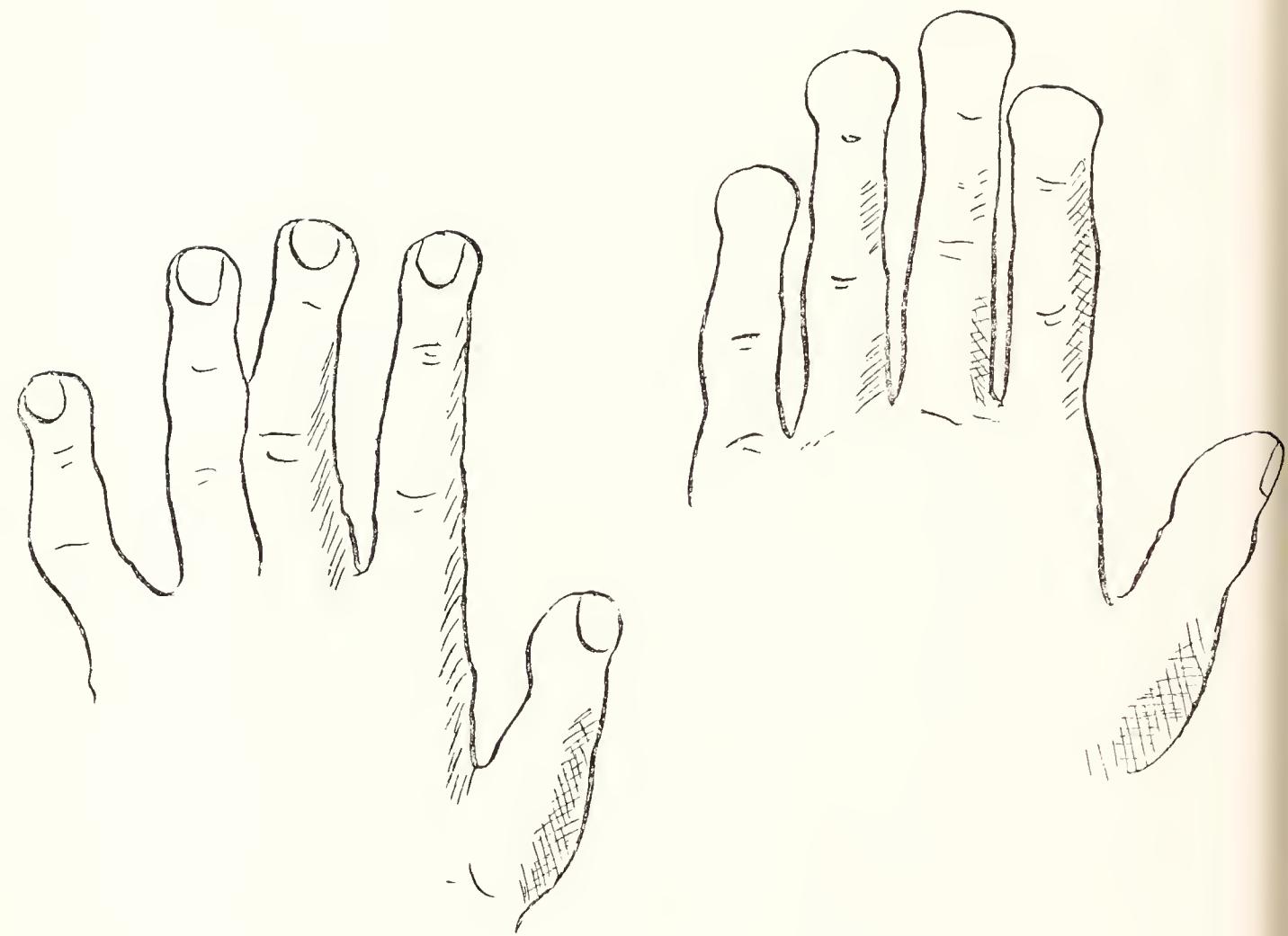


FIG. 3.

SECTION II.

General Remarks on the Hand.

I.

LET us step into the by-path of analogy for one brief moment. The horse, cow and sheep being without hands, have to use their mouth instead, and sometimes their feet. These animals have little brains and what they have is poor in quality and convolutions, in comparison with that of man, hence they have hard hoofs in place of hands.

The lion, tiger, dog and other animals have more and a better quality of brain substance, consequently also of intelligence, while as a sign of their superior mentality they have softly cushioned paws rather than hoofs. Bye-the-bye those who know the devil properly regard it as a libel upon his majesty's intelligence to paint him with hoofs or horns. Monkeys and apes rank

next to man in intelligence, therefore they have what closely resembles a hand—a palm, long fingers with claws and an approximation to a thumb.

The hands of unskilled labourers are coarse and obtuse, answering to a similar mentality. See Fig. 2. With the growth of education this type is becoming less and less numerous.

SMALL HANDS

as a rule are more admired than large, owing to their greater delicacy. Time was in olden days when large hands were the more esteemed, as evidenced in statues in the British Museum. A very small hand is not inconsistent with conservatism and it can sometimes be tyrannous.

Small handed tyrants have been plentiful—Duke of Buckingham, Sultan Mahmond II., Queen Elizabeth and Napoleon the First, for examples. Small hands are not necessarily accompanied by a selfish disposition, nor are large hands always a sign of the opposite, but the fact remains that the possessors of small hands have generally less heart, real kindness and liberality than large handed brethren. Even the refinement and delicacy of a small hand seems to wrap up the

subject within veil upon veil of pride and reserve, so turning in their affections upon themselves or limiting them to their own clique. A large handed brother or sister generally has a spare place in the heart for one or any number, as such a heart responds and opens according to the calls made upon it, and is ever ready to champion the cause of the oppressed, being a leader in reform. Poor people, as a class, are far more generous than the rich, and their hands are larger. Allowance may be made for other modifying signs and sex, also for manual work enlarging hands, still the working tie is a bond of sympathy, and liberality of heart.

WHITE AND PINK HANDS.

Once upon a time, when people knew no better, white hands were looked upon as a sign of innocence, and red ones of guilt; but to judge anyone so is unfair, as paleness may be caused by weak circulation, poverty of blood, lack of physical exercise, confinement, ill health, or artificially by chemist's compounds. On the other hand (metaphorically), a pretty pink is the result of a fulness of life, health and enjoyment, carrying with it a halo of cheerfulness and pleasure. Pray

give it me even if there is a spice of wickedness with it.

How ugly in contrast are the orthodox

HANDS OF THE WITCH

as credited in Shakesperian pictures and in cases of real life—dreadfully long in the fingers, with over-hanging nails on pointed tips, monstrous knuckles, a lean cadaverous palm, dirty parchmenty skin overlaid with lines and crosses, presenting the appearance of little but skin, bone and claws.

HAIR ON THE HAND.

A very hairy hand in the case of a man denotes more than ordinary power of verility or fruitfulness and physical strength, Esau for example. There is danger of inconstancy if not of violence also accompanying it, owing to a superabundant degree of amativeness and animal power. An ordinary amount of hair on the hand denotes a full measure of fruitfulness and strength. A lack of hair on the hand, face and head shows an insufficiency of the qualities mentioned. Hair on a woman's hands is a sign of masculinity, omen of cruelty. The hair on the hands and arms is placed after the fashion of that on monkeys. It

is said that when the weather rains, monkeys clasp or put their hands over their heads so that the rain drops falling on their hands trickle down the hairs on the back of their hands and arms, then off them, so shielding a part of their body—a poor substitute for an umbrella. Some trifle dealers say the above similarity in the way the hairs lie, is a proof of our descent or ascent from those beautiful creatures—monkeys.

THE PALM.

FEEBLE.

A lean, narrow, feeble, or thin, hollow paper-machie palm of wafer-like transparency denotes that lack of vitality, health, force and power of physical enjoyment, which ensures many troubles and ill-success in various ways.

STOUT.

If the palm is excessively stout there is that amount of animality disposing to greediness, sensuality and impudence.

MUCH LINED.

Hands covered with innumerable little lines resembling a fine silk hair net are characteristic

of an over highly strung, supersensitive, extremely nervous, impressionable temperament and morbid imagination, that keep the unfortunate subject in periodic torture, as if on pins and needles at the first appearance of or fear of trouble. Such people may or may not be clever, but are so capricious that you never know how you will find them, unless this their weakness is overcome by other qualities. This condition of palm is commoner among women, and when found on men is a sure sign of effeminacy.

FEW LINES.

A palm with hardly any lines belongs to the opposite sort of nature—a stolid, muscular and comparatively nerveless temperament—man's characteristic condition.

HARD PALMS

offer a resistance to pressure, and are remarkable for the attendant qualities of manual industry, bodily effort, or activity and endurance, resistance to disease, and mental calmness.

SOFT PALMS

feel limp and flabby when grasped. Their accompaniments are physical indolence always, and mental also often; a highly impressionable, if not

imaginative and nervous nature, with a strong love of the weird and marvellous ; a lack of perseverance and endurance under pain or discomfort, also liability to inflammatory ailments. Work with them is spasmodic rather than continuous, forced or owing to outward pressure instead of voluntary, and sedentary in preference to pedestrian. Ever ready to ride, drive, or sail, they are just as unwilling to do much walking, climbing, or standing. Their impressionability, also their active imagination and nervousness when so, is partly because their whole system has lacked the health-giving, invigorating influence of manual work, and the directing of the mind into common-sense channels which that employment involves.

SOFT *v.* HARD.

Soft palms are characterised by more politeness, demonstrativeness and tenderness of affection, while hard palms go with a stronger and more lasting, though with not so effusive a love.

IN YOUTH AND OLD AGE.

When young and romantic the palm is soft and flexible. As we grow older the palm hardens, and we become more practical. By the time we have

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reached old age, the palm has become dry, parchmenty and wrinkled, while our minds have been focussed in a limited sphere of ideas ; hence, though our knowledge may be deepened within a certain area of subjects, we are less credulous on outside topics.

ILLNESS

often softens hands that in health are naturally hard. It is because enforced bodily inaction, extending over a considerable time, has relaxed the muscles and wasted part of their vitality. An

IDEAL PALM

is firm without being hard, and evenly developed with a smooth surface ; also the principal lines well formed and placed.

THE FINGERS.

Long or short fingers are judged in proportion to their length with the palm and body generally. The traits peculiar to

LONG FINGERS

are attention to details, love of superiority in finish, order of personal appearance, sensitiveness to, and

practice of criticism, also a keen susceptibility to attentions received, or the absence of them.

SHORT FINGERS

instinctively seek a royal or easy way to anything, are simple, direct, concise and brief in their sentences, are less mindful of appearances or of criticism, and so to speak keep their eyes on the central thought, main chance, or the mass. They despise details, but keep a sharp look out for results. So impulsive are they, that to think is to act, hence their actions are often characterised by *brusquerie*.

THE PALM AND FINGERS.

While the palm (the lower part principally) denotes the animal propensities or instincts, the fingers represent intellectual capacity. For the sake of harmony, they should be proportionately equal. A large palm accompanies a corresponding physique (allowing for the difference in men and women's hands, also for enlargement by manual work) and animal basis to the character, giving a reserve of force and vitality. With short fingers all the characteristics of the latter are intensified.

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A thin, narrow, small palm argues the opposite, and with long fingers the disposition is extremely tame, insipid, troubling over trifles and good for little.

SQUARE TIPS.

(Useful,
Practical,
Matter-of-Fact,
Orthodox,
Business,
Professions.)

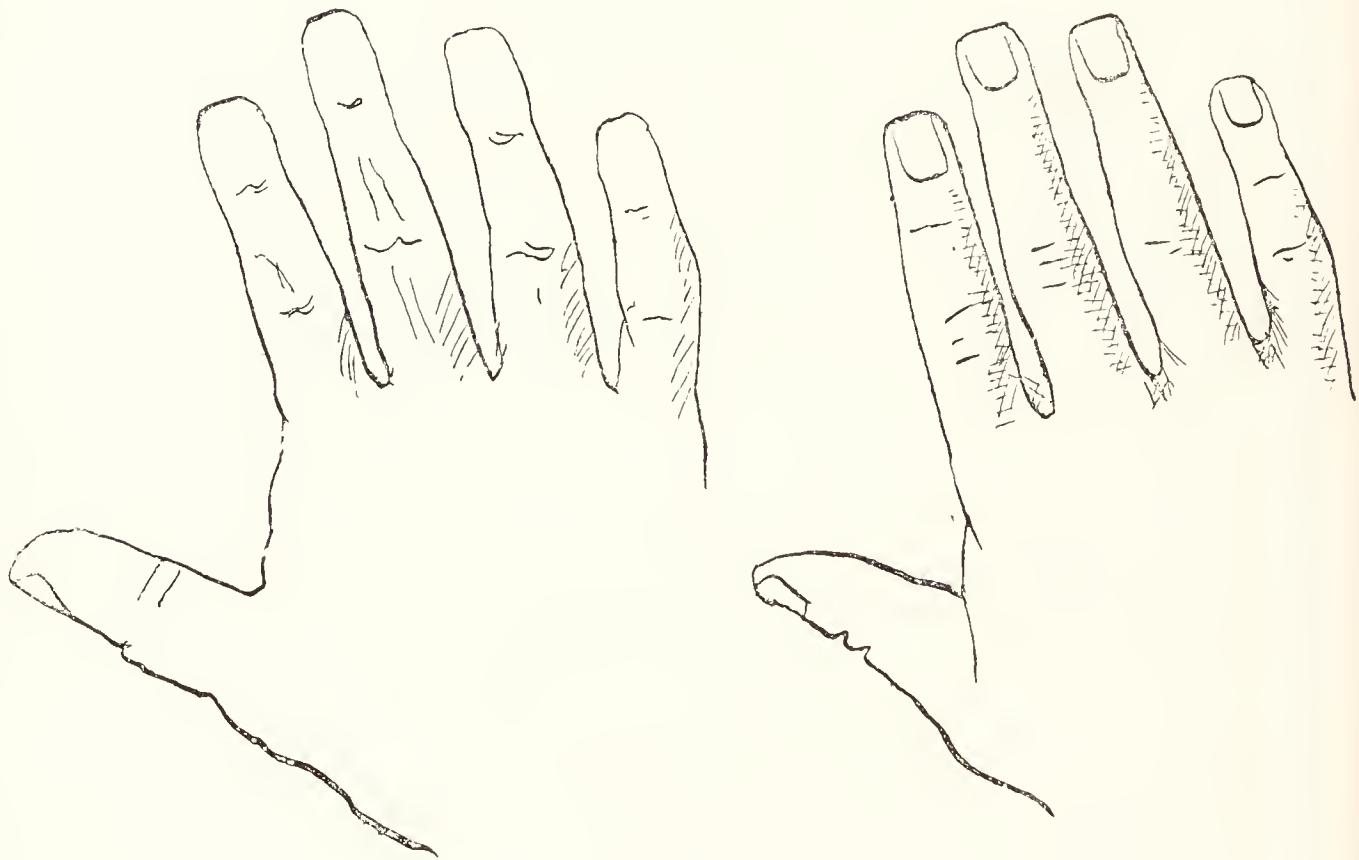


FIG. 4.

IV.

FINGER JOINTS.

These are three—the bottom knuckle, the middle and top joints.

The first named when well developed gives love of domestic order, arrangement of furniture, &c.

MIDDLE JOINT.

The second well in evidence denotes excellent perception of the quality or order of matter-of-fact things and general affairs; therefore is one of the signs of fitness for the callings of merchants, accountants, or any vocation requiring deliberative or calculative judgment.

TOP JOINT.

The first joint sufficiently pronounced expresses causality and reason leading to the production of original ideas. The

CENTRAL THOUGHT

shown by developed knuckles is *reflection* of the orderly kind.

While the third joints, including the mounts, answer to the physical instincts, the middle correspond to the perceptive organs of phrenology, and the top joints to the reflective.

When both top and middle joints are fully developed the subject is both theoretical and practical.

Over developed knuckles denotes predominant intellect.

V.

SMOOTH FINGERS.

The seeming absence of the joints, owing to under development, indicates the comparative absence of the above qualities, while some of the phrenological organs of perception or reason are defective accordingly; hence they are swayed by their impulses acting promptly but changeful—the characteristics of smooth fingers.

ADVANTAGES OF SMOOTH FINGERS.

The law of compensation running all through nature is manifested in some circumstances by smooth fingers. In anything requiring impromptu performance, as acting or speaking, the subjects excel.

SMOOTH *v.* DEVELOPED JOINTS.

In cases of acknowledged talent they are notable for cleverness rather than profoundity, brilliance instead of solidity, for natural unreasoning grace as distinct from reasoning intelligence, also for

artistic abilities before those of a scientific or philosophical order, while those qualities in which they are conspicuously absent are the attributes of developed knuckles on talented hands.

Knotted fingers act on impulse to some extent, but nothing in comparison to smooth fingers ; besides it is of a very different kind, the result of reflection and automatical as in there petition of a customary act.

Work often enlarges knuckles, but such developments are readily recognisable, the same may be said when enlargement or swelling of the joints is the result of rheumatic gout.

VI.

THE THREE PHALANGES.

The third phalanges adjoining the palm represent the material or physical world, and answer to the phrenological group of organs called the Selfish or Executive, *i.e.*, Alimentiveness, Acquisitiveness, and Combativeness at the base of the head. In astrology these phalanges on each finger correspond to the *earthy* group of constellations.

Very thick, soft, and fleshy—greediness and sensualism. Very hard and long with ugly knuckles—avarice. Very narrow, lean, and short—weak digestion, timidity, lack of business or worldly wisdom, and indifference to life.

The second phalanges represent the human or mental world, corresponding to the Intellectual group of organs forming the forehead or middle lobes, and the *airy* constellations. Excess—over

critical and calculating. Deficiency — lack of intelligence.

The first phalanges represent the divine or moral world, answering to the moral group of organs located on the top part of the head, *i.e.*, Spirituality, Veneration, &c., also to the *fiery* constellations. Excess—dreamy absent-mindedness, leading to morbid spiritualism and mediumship. Deficiency—lack of spiritual sense.

The faculty or group of faculties most influential is demonstrated by the comparative development of the three phalanges, joints, &c. The palm corresponds to the emotional in man, therefore also to the *watery* group of constellations.

A CURIOUS THEORY.

The finger joints seem to act as barriers to the passage of the electro-magnetic fluid, according to their development, as locks on a canal or river bar the passage of water.

The top joint bars the passage of the fluid from the spiritual to the human world. Human reason instinctively analyses the spiritual impulses coming to it, then accepts or rejects so much

according to the lesser or greater development of the knuckle.

Those with smooth, apparently undeveloped top knuckles accept much of the spiritual influx, hence we find them Utopian, visionary, and very impulsive, born songsters, poets, idealists, romancers, or musicians ; while those with it prominently developed are natural doubters, reasoners, and sceptics to an extent, therefore also philosophers, mathematicians, &c.

The second joint bars the passage from the intellectual to the physical world. Common-sense business instincts must subject the astral influx to an examination accepting as much as harmonizes with the greater or lesser development of these knuckles, together with the form of bodily and mental structure as a whole.

Short, smooth fingers at both joints accentuate the characteristics of those with only the top joint small. Such fingers offer little resistance to the nerve current in its passage to and from the brain. They seem to serve as lightning conductors, hence we find such subjects moved instantly to divine rhapsodies, as if they are the chosen mediums or mouthpieces of celestial intelligencies, appointed

to sing us the songs of the angels, to proclaim the prophet's warning, or reveal some discovery for the good of all mankind, but are very bohemian, impractical and foolish in business and everyday affairs, lacking in system, tidiness, forethought, and power of organization. When short smooth fingers do attempt making arrangements for anything important they are dreadfully worried over it.

As none of us are perfect in our spiritual and mental conceptions we need the correcting influences denoted by well-developed joints.

It would be a misfortune, however, if anybody's fingers presented an entire sameness, as that would mean a dead-level monotonous likeness of minds and knuckles.

Man is composed of three principles, *i.e.*, body, soul and spirit, answering to the three phalanges. Jacob Böhme defines them as matter, fire and light; the first into a ternary of its own, *i.e.*, attraction, repulsion and circulation; also the third thus—light, sound, and comprisal of all the seven, while the second, fire stands between both, dividing yet uniting them, giving the number seven sacred in all countries and ages.

VII.

FINGER TIPS.

These are devisible into four types, *i.e.*, the Spatulate, Square, Conic, and Pointed. The first are so named because in form they resemble a chemist's spatula used in pounding and compounding drugs.

SPATULATE (See Fig 3, preceding page 65). tips also resemble clubs in the bulge at the top. The accompanying disposition of mind is positiveness or independence in thought and action in mundane or worldly affairs, with love of movement, to persistent industry, and a preference for plain, practical, useful, everyday things, and occupations.

SPATULATE *plus* KNOTTY.

With sufficient intelligence the spatulate propensities will be guided by reason and calculation towards such occupations as the applied sciences

—engineering, architecture, navigation, colonization, agriculture, war, or to commerce, &c.

SPATULATE AND SMOOTH.

The love of physical movement and positiveness are as strong, but intermixed with that extra amount of impulse and lack of moral and intellectual reflection, as begets some changeableness, and gives a special preference for various forms of athletic exercises, adventure, sport, acting, riding and mountebank performances.

SPATULATE IN EXCESS.

Positiveness to rudeness and vulgarity, unreasoning obstinacy, despotic puritanism, with greediness as opposed to sensualism, love of the colossal to the crucifixion of the artistic and beautiful, love of the material to the neglect of the spiritual, and restlessness of the mind and body to arrogant radicalism.

SQUARE TIPS (See Fig. 4, preceding page 75). are flat at the top with more or less straight sides. If the end of the nail running under the flesh appears straight or flat also, the peculiarities of this type are intensified. The prevailing characteristic is a love of symmetry, precision and order in everything, which inclines somewhat to

positive but conventional ideas and habits, punctuality, regularity, moderation in all things, with full respect for constituted authority, and due respect to the rights of persons. It must not be expected, however, that all the above are present in any one person, judging simply from one sign.

SQUARE *plus* KNOTTY.

Developed knuckles strengthen the instinct of order of square finger tips, and increase the tendency to the attendant traits.

The *penchant* is to political and social science with truly intellectual hands; on others business, &c.

SQUARE AND SMOOTH,

as they lack the moral and intellectual reflection peculiar to well developed joints, are more impulsive and inspirational, preferring the study of languages, elocution, drama, literature of the romantic order, &c.

SQUARE TO EXCESS.

Order to squeamishness, conventionality to hypocrisy, orthodoxy to narrow-mindedness and red-tapism, and respect for dignitaries to toadyism.

CONIC TIPS (See Fig. 5, preceding page 91). or thimble-like fingers are less positive than square and less still than spatulate fingers. Accordingly we find their possessors, among whom artists are plentiful, volatile, impressionable and changeable. Other characteristics are love of the beautiful in form, preference for the ideal to the real, a lofty imagination and intuition, a superabundance of impulse, much enthusiasm, susceptibility to flattery and persuasion, egotism, with keen pain under hard criticism, and love of luxury.

CONIC *plus* KNOTTY. (See Fig. 6, preceding page 101).

The qualities of prominent knuckles being antagonistic to art, as painting, &c., art is either still-born, or only attains to mediocrity when both joints are highly developed. If the top joint only is large, there may be originality in art and ideas, philosophical thought, &c., with strict observance to reason and truth.

CONIC AND SMOOTH.

This harmonious condition allows free wings to artistic impulse in all its forms, thereby conducting to success and happiness within its own lines, but when

CONIC TO EXCESS

the character is a prey to passing impulses, including friendly, also amative love and general sense pleasures, enthusiasms, fancies, vain imaginings, extravagance, silly flattery, want of common sense and business prudence, with inability to stand just criticism, or to overcome many of the common difficulties of life, and is therefore very unstable.

POINTED TIPS (See Fig. 7, preceding page 105).

These belong to thinner if not longer fingers than the conic type, the top phalange presenting the appearance of an extended cone, because of its extra length and fine termination approximating to a point.

The characteristics are spiritual contemplation and ideality, love of the beautiful in the abstract, of spiritual imagery, poetry of the soul, religious fervour, æstheticism, pure platonic love, the apex of refinement, and indifference to worldly interests even to fanaticism, being the narrowest of all types at their termination, also throughout, therefore, the most negative to all earthly mundane affairs, but most positive in the spiritual —the opposite pole, so to speak, of the spatulate.

POINTED, KNOTTY.

Pointed, knotty fingers are rare, if they exist at all, in those other than imaginary demoniacal witches and wizards or their like.

POINTED IN EXCESS.

This condition of course leads to exaggeration in all the above qualities with corresponding errors.

A hand with mixed finger tips, one pointed, another square, conical or spatulate, expresses versatility at the expense of particular eminence in any one line—a jack of all trades.

Ideal fingers may be any of the types mentioned, but to be so they must be harmonious. Smooth fingers harmonize with conical or pointed tips, while knotted fingers go with square or spatulate tips.

VARIOUS TIPS CONTRASTED MELODIOUSLY.

Spatulate tips are remarkable for their brilliance of execution, and love of descriptive musical productions. Square tips are the most notable for correctness in musical performances. Conic tips are pre-eminently artistic, and distinguished by their melody and song-loving nature. Pointed tips love the highest, classical music.

VIII.

THE TWELVE PHALANGES.

Not content with a threefold division of the phalanges, *i.e.*, first, second and third, many palmists complicate the study by a separate study of each particular phalange of each finger. The Author's rendering is as follows:—

JUPITER (1st Finger).

1st Phal. (long)	2nd Phal. (long)	3rd Phal. (long)
Religion or	Ambition.	Love of power,
Superstition.		pride & pleasure.

SATURN (2nd Finger).

Gravity or	Earthy employ-	Economy or
melancholy.	ments—mineral	avarice.
	or agriculture.	

APOLLO (3rd Finger).

Love of art.	Intellectual art.	Love of display.
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MERCURY (4th Finger).

Conversational	Business capacity,	Scheming
power.	or common sense.	power.

One writer says that if the first finger is long and longer than the third, it denotes that love of money is stronger than love of art; the opposite holding true when the order is reversed.

The excellence of a long fourth finger, with a good Head line for head work, is undeniable, also for (metaphorically) turning people round one's little finger.

CONIC TIPS.

(Artist,
Music,
Painting,
Drama.)

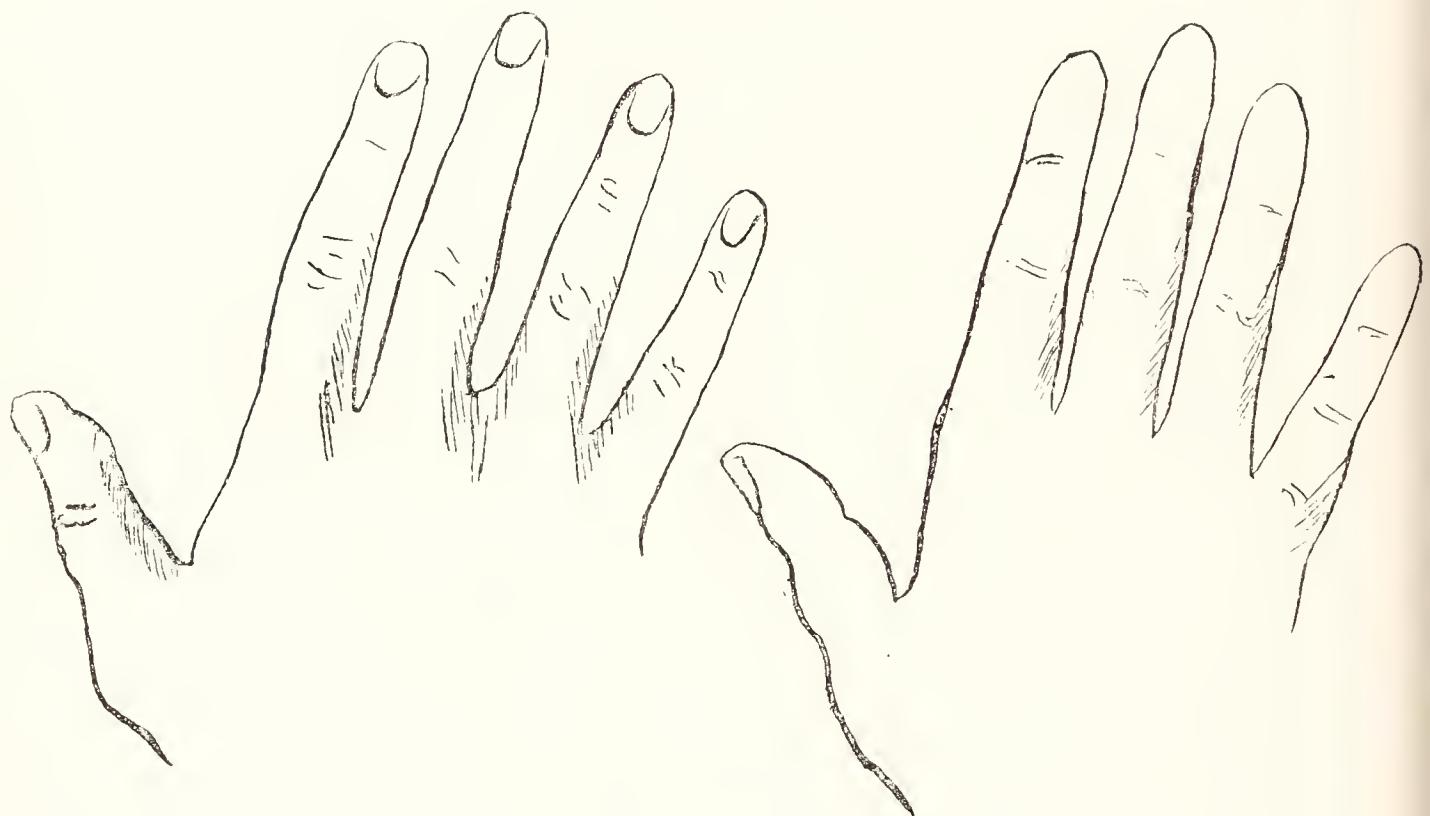


FIG. 5.

IX.

THE INDIVIDUAL FINGERS.

To understand these thoroughly they should be studied in connection with the mounts at their bases, which are fully explained further on. For the present it is sufficient to state that the

FIRST FINGER (4—Spring)

is Jupiterian, representing to some extent judgment or justice, liberality, religion and cheerfulness allied to pleasure, while the

SECOND FINGER (5—Winter)

is Saturnine, representing self-interest, prudence, and deliberation, tending to profundity and gravity. The

THIRD FINGER (○—Summer)

is Solar, representing spirituality, royalty of character, with love of regal artistic splendour, and decision. The

FOURTH FINGER (♀—Winter)

is Mercurial, and represents the receptive or

perceptive faculties, also the literary and oratorical qualities. For a full definition, with excesses and deficiencies, the reader is referred to the mounts.

The qualities signified by the fingers are directed into spiritual, intellectual or physical channels according to the predominant sign or signs in the fingers, knuckles, tips, mounts, and hand as a whole.

The fingers are also bad according to the following table, for which Ina Oxenford deserves the credit of formulating :—

JUPITER.		
Bad : in excess,	Bad : short,	Crooked,
tyranny.	dislike of	lack of
responsibility.		
SATURN.		
Morbidity.	Frivolity.	Hysteria.
APOLLO.		
Gambling.	Want of enter- prise, no love.	False art.
MERCURY.		
Craft.	Stupidity.	Untruth.

X.

THE FINGERS GENERALLY.

STIFF FINGERS.

People with very stiff fingers, habitually turned in, especially at the tip, refusing to open quickly and to turn back, are similar in mind, slow in coming to a decision, and long in changing it, or giving it up. The same attitude of mind applies to money, possessions, and occupations, &c., to a degree.

FLEXIBLE FINGERS.

If on the contrary they open nimbly, and turn backwards or forward as a door opening either way readily, you may be sure of a lively, elastic, impressionable, changeable, extravagant, and curiosity-loving disposition. This condition of mind is all the more evident when the top phalange of each finger appears bent backwards when held out at rest. Tickle their fancy and money slips through their fingers. One moment they are as

buoyant and happy in their cheery talk as the lark scaling the summer's blue sky, gladdening mankind with sweet melody. Another moment they are as quiet and retiring as the mother bird nursing her young ones, or asleep with head under wing. They alternate from pole to pole of feeling, retaining much of their childish simplicity. For exhilarating, entertaining society, comparable to the sun's bright rays bursting suddenly into a dark room, disporting themselves in pleasant chase, and brightening all with a halo of golden glory, give me these smooth yet double-jointed pendulum fingers on a beautiful accomplished hand, in one of its gay moods. At such times as when the brain is tired, even their exaggerations, butterfly escapades, and boxing all points of the compass is refreshing, and the stale, fagged brain becomes young and fresh again.

BALL-TIPPED FINGERS.

A little fleshy ball at the tip of the refined, beautiful smooth pointed fingers accompanies daintiness of appetite, and that sensitiveness of feeling which is easily hurt, also shrinks from any action likely to give pain to others. To these fingers luxuries are more important than common

necessaries, and a table must be neatly laid to tempt the appetite.

COWARDICE.

Long, very thin fingers on a similar palm are remarkable for want of physical force and courage, also lack of robustness.

BRUTALITY.

Extra thick, short and stiff fingers denote low thoughts, tastes, habits, robustness, and cruelty in the form of brutality.

BUSINESS.

The best fingers for commerce are short for quickness, with developed middle joints for calculation, full in base phalanges for animal life or warmth of temperament, with strong digestion and supple for elasticity of mind. A fairly long little finger and strong thumb are helpful in giving tact and management. Rather long fingers on a predominant mercurial hand, with a long pointed fourth finger, are clever in business, literature, engineering, art, acting, &c., theirs being the most versatile in talents — George Grossmith for example.

Fingers rather short or moderately long in proportion to the palm and body, smooth or with

moderate joints, and conic fingers throughout their length, always thick in the base phalanges, therefore, of the palm and mounts also, have their own peculiar way of doing things. The late Corney Grain is an excellent example of this class. On asking him how he composed his humourous sketches, he would have informed you as he told an interviewer, that he had no fixed rule to go by. He just jotted down notes on his shirt cuffs or backs of envelopes as they occurred to him, fabricated more at spare moments, and suddenly rushed them off in stage form.

Long fingers with very conspicuous top joints are close in reasoning, argumentative, sceptical, philosophical, watchful, critical, and analytical, given to analysing their own sensations and ideas, also to look deeply for motives in people. In short, they are long-headed, for such fingers and heads, are far-seeing and go a long way together in various directions.

With the tips semi-conical, the poetical and philosophical qualities are so conjoined as to give an innate or intuitive perception of truth in the abstract, originality of ideas of the Platonian order. (See Fig. 7).

With the lower knuckles undeveloped they are theoretical but impracticable, having much superior sense, but little common-sense, therefore foolish in mundane business affairs.

With both joints large they are both long and short-sighted—that is worldly prudent and intellectually wise, but fastidiously thorough, painstaking, exacting with themselves and employees, orderly to old-maidishness, and so critical as to see faults in almost everything, even in presents, yet they can find causes for happiness under all circumstances in their stoical philosophizing. You need to mind your p's and q's when in their company if you don't wish to appear a fool.

CROOKED FINGERS.

On many hands the fingers are distorted, and the knuckles gulged out owing to rheumatism or rheumatic gout. This condition is easily recognised by its abnormal appearance. A high stage of gout causes some discolouration.

Hard, straining, manual work of certain kinds also twists the fingers. The hardening effects of the employment are patent on the skin and muscles.

When seriously crooked owing to serious

perversion of mind, the first finger so, denotes prejudices, injustice, flattery, deceit and hypocrisy; the second finger similar bespeaks covetousness, ingrained dissatisfaction, gloominess, and treachery; the third finger with an ugly twist denotes a seared conscience, headlong gambling, self-assertion, and extravagance; while a despicably crooked fourth finger is a sign of untruthfulness, theft, and forgery. All the foregoing are perversions of the qualities represented by the individual fingers.

Long, crooked, knotty fingers belong to fanatics, lunatics, hobbyists, misanthropes, and pickpockets, though of course a person may be any of the former without all those distinguishing marks.

When of the religious kind they would employ salvationist policemen to run you forcibly into the kingdom of heaven if you won't go there quietly. Save us from such, as taskmasters. For them you must needs make bricks without straw, stubble, or proper materials.

HAND HELD OPEN.

The ideal length of each finger in proportion to the palm is shown on diagram.—If, when the fingers are opened out wide and held loosely,

the first finger looks long and stands out apart from the others, independence of thought is manifested. When the fourth finger does the same there is also independent action, especially when long at the same time. According to whether the second or third finger is the longer proportionately and more influential in attitude, so will the solid, sombre, meditative and reserved saturnine temperament prevail, or the bright, cheery, electric and royal solar nature be the more powerful. A wide stretch between the second and third fingers is said to denote a "happy-go-lucky" disposition, independent, or careless of circumstances. A wide stretch between the first finger and thumb, with the latter much turned back, shows great extravagance. Paradoxically, a hand that is held half-closed when open, with long thin fingers all close together, and the thumb turned inwards on a narrow lean palm, shows extreme timidity, conventionality and yielding to circumstances, owing to the lack of physical vitality, of Mars's courageous action, Mercury's cheerful inventiveness, and of the thumb's decision and self-confidence.

On the contrary, a flat broad palm, owing to

the fulness of physical strength and of the mounts, goes with an abundance of bodily life forces and mental qualities so helpful to prompt success in over-riding all difficulties, and in giving buoyancy under hard censure or trouble.

When the hand is too hard, mental work is hindered owing to protracted bodily labour.

POINTED TIPS.

(Psychic,

Mediumistic,

Impractical,

Contemplative.

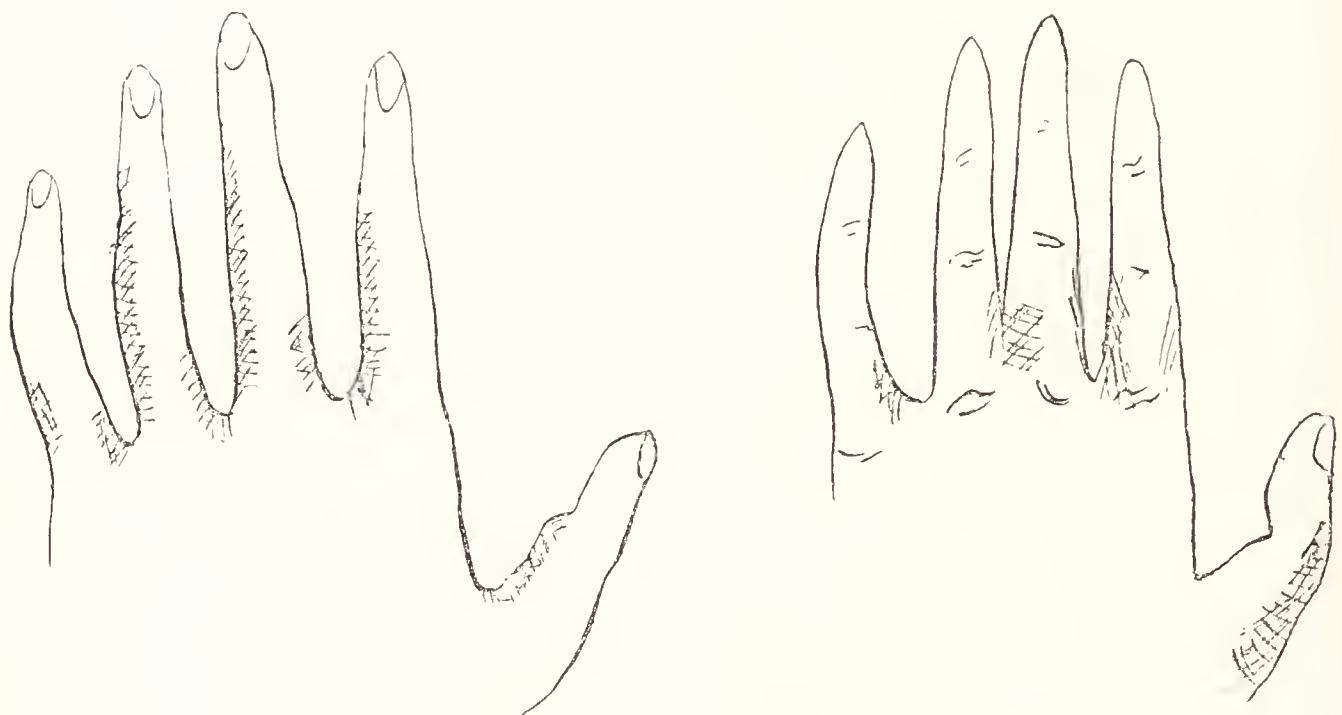


FIG. 6.

XI.

THE NAILS.

It may be that the finger nails are formed by a crystallization of the nerve fluid. They are important as indices of character, temper, and health.

BROAD *v.* NARROW.

Broad nails are a testimony of a strong constitution, while narrow nails denote less resistance to disease when other conditions do not counteract.

SHORT AND BROAD.

Nails that are short and wider than long (Irishism) on a good hand denote a teasing, contradictory and mocking spirit, also an April peppery temper at the worst.

On a bad hand you may expect to find a meddlesome, pugnacious, over-bearing, and sometimes a cruel disposition. A virago in the case of a woman.

Short nails answer to the characteristics of

short fingers—impulse, spontaneity, hastiness, and an eye to the things in the gross or *en-masse*, &c., while long nails possess the opposite traits—deliberation and attention to detail as do long fingers.

Bitten nails signify nerve friction, resulting in restlessness and habitual worry. Their *souls* find no rest like the *soles* of the feet of Noah's dove.

LONG NARROW.

Long, narrow nails accompany a dreamy, timid, docile, ease-loving rather than work-seeking spirit. They need a mate, called stout-heart, with broad nails to take care of them and push them on.

LONG NARROW *v.* FLUTED.

If, in addition, the nails bear a fluted appearance, that is a turning as if cutting their way into the flesh, and the latter is too weak to resist, it is one of the signs of consumption.

THIN *v.* RIDGED.

When the nails are thin and ridged the subject has had an illness, or has been so much confined and debarred from exercise that the osseous and general system has been enfeebled.

LARGE, FULLY ROUNDED.

Large, fully rounded nails at the base belong to clear, deep, sound judgment.

ALMOND.

Almond nails are the most sweet-tempered and loving as birds in a dove-cote. When faulty they are peevish.

Short, square nails show more temper and will, with a love of acting on the square. On a bad hand there is a being square amounting to revenge, very opposite to acting on the square in the masonic sense.

Eastern teaching says that those with so-called full moons on their thumbs were born when the moon was full. What does common-sense or experience say?

Spots on the nails deserve a passing notice. White spots are a sign of defective circulation, while black ones are a sign of a *choleraic* temper and of more or less poisoned blood, owing to that disturbed and vindictive state of mind.

Large, hard, good coloured nails—a sanguine temperament and long life. Large nails retain anger longer than small ones. Wedge-shaped nails are quick in taking action and offence. Flat

nails speak of a tendency to paralysis. Brittle, splitting nails—delicate health. Pale nails—defective circulation and sometimes egoism. Nails, each differing in shape—mixed character and talents.

KNOTTY-CONIC TIPS.

(Philosophical,
Original,
Reasoning,
Literary, &c.)

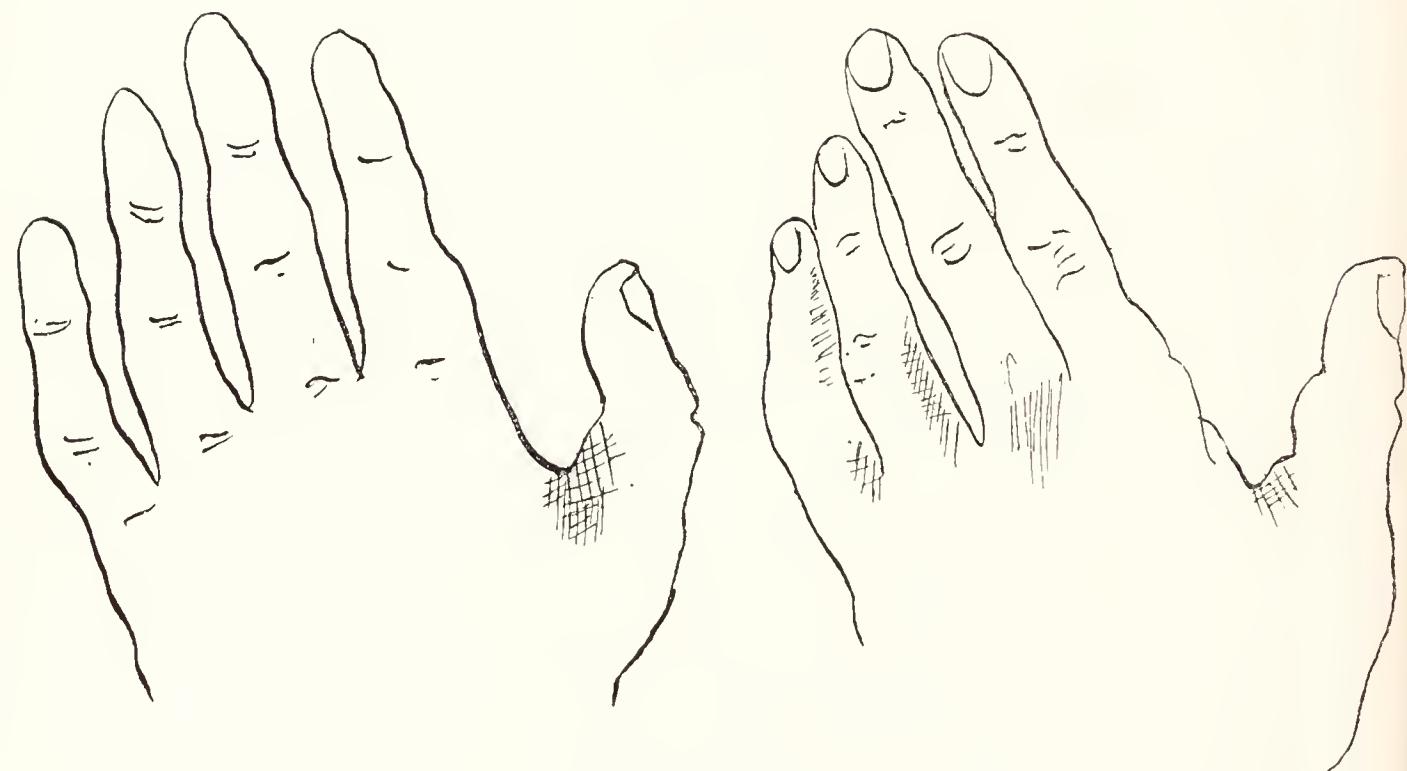


FIG. 7.

XII.

THE THUMB.

As chairman of the committee of digits, the thumb demands an explanation as to why we have thus far neglected him. Our reply is that the foregoing remarks on the fingers were necessary preliminaries to do full justice to his eminence of positive power, independence, and kingly qualities in contrast with those of his coadjutors.

The possession of a thumb marks a distinct stage of evolution. No animal below man has a thumb, except what may be called an apology for a thumb in the monkey or ape.

The thumbs of idiots are not worthy of the name. What they have is a malformation or excrescence of growth resembling a cabbage stump.

Only on a really qualified man do we find a proper thumb, therefore a good thumb is a sign of perfect manhood in a general sense. The

thumb may thus be likened to the sceptre of power in the hands of a king.

While the other parts of the hand and body are comparatively negative and passive, the thumb is positive and active, hence it is the principal indication of will-power and of intelligence. Having most muscles in proportion to its size it is also the embodiment of executiveness. Being intimately connected with the mount of Venus at its base, the thumb as a whole is in closest ally with the affections and feelings, therefore is also most sensitive to touch. Witness a silk-merchant as he tests the qualities of goods between his thumb and fingers. The story related of Fingal, by D'Arpentigny, in which the saying occurs:—"By the pricking of my thumb, something evil this way comes," is based on the thumb's sense of touch.

In all the productive efforts and contrivances, as also in all man's works both of head and hand, the thumb enacts the most important part. What a predicament the world would be in if without thumbs.

The thumb is the principal key to a man's character and events, and is about the first thing

noticed by those most skilled in chiromancy of all countries when reading hands.

In India adepts have a system of measurements for the thumb and each phalange on which they base predictions.

The importance of the thumb is demonstrated unpleasantly in lock-jaw, and doctors admit a thumb centre in the brain.

A bud uncoils itself, blossoming into a lovely flower, just as the tiny hand of a dear little babe born with its thumb laid inwards turns it outwards and upwards with the development of the intelligence and will. The analogy between a flower and an human being holds good in death as well as in life. As the stem and the leaves of the one shrivel up at decay, so it is with our bodies. Our thumbs turn inwards with the fingers upon them as death approaches.

Epileptics are notable for this turning inwards of the thumb ; their derangement having overcome the proper manifestation of intelligence and will, thus allowing the thumb to be controlled involuntarily.

The thumb of an idiot is generally turned

inwards, as if life's labour was either not begun or was ended.

The thumb of a self-reliant man, on the contrary, is held outwards in an independent fashion expressive of his character. As flowers close their petals on the approach of night so do we all find our thumbs curl inwards when sleep begins to take hold of us, the mind and will being then at rest. Much that is exceedingly interesting about the thumb I must forego, as it is not strictly related to character reading.

SECTIONS OF THUMB.

The first or top phalange of the thumb denotes the kind and measure of will-power a person has, firmness, stability and perseverance are shown by its length, and executiveness, force, and resolution (unwisely called destructiveness in Phrenology), by the breadth.

Excessively long—obstinacy, stupidity, inflexibility.

Very short—fickleness, want of perseverance.

Excessively broad and thick—malice and cruelty.

Very narrow and thin—want of energy; easily overcome.

The second phalange answers to the Intellectual qualities. The writer, though not positive, is inclined to think that the Perceptive or Observing powers are indicated by the length, and the Reflective or Reasoning by the breadth.

Excessively long—over inquisitive; pained by disproportion or disorder.

Very short—Superficial Examination; Poor judgment of size, quantity, quality, distance, &c.

The third phalange or root of the thumb is the mount of Venus sacred to love.

When fully rounded out all the kinds of affection are well represented. Amativeness may be located at the lower part; Parental Love above Amativeness; Conjugal and Friendship at the inner side, but this is only a fancy description, after the order in Phrenology.

Excessively full—lust; libertinism.

Deficiency — cold - heartedness; a lack of gallantry.

First phalange small with second large—quick perception, sound judgment, versatility, and off-hand ability. Such people can give excellent advice to others, but are fickle about acting on their own judgment for themselves. These

thumbs should pair with those large in the first and second phalanges.

A well-developed second phalange harmonizes with knotty fingers more or less square, testing everything by the hall-stamp of truth.

First and second phalanges both small—the life is governed by the dominant quality as shown in the hand. If it is the affections, denoted by a large ball on the thumb (third phalange), the fate depends on a pivot of affection, and according to whether this is happily gratified, or otherwise, so depends the happiness.

This thumb stakes its opinions and conduct on those for whom it bears most respect and affection, hence its weal or woe is in their hands. If heroic at any time, the heroism is the work of a moment, the result of an over-powering impulse, begotten by a peculiar conjunction of circumstances, impossible to premeditation.

Top phalange large, with small phalange of judgment—obstinacy, narrow-mindedness, bigotry, unreasonableness and pig-headedness.

The former, with small Venus, is intensified for the worse, as the modifying and mellowing graces

of the latter are absent, rendering the nature hard, dry, and selfish.

First and second phalanges large, with small *Venus*—a nature all head and self almost, with little heart or love for others.

A thumb well developed in all its parts denotes an harmonious character so far as the general outline of will, judgment, and affection in the thumb is indicated. Such a thumb belongs to a man in a position where strength of character, sound judgment, energy and courage, together with good managing ability and friendliness, are required.

VARIOUS THUMBS.

A man with a very short thumb is incapable of self-government, therefore also of governing others. If, in addition, the hand is unevenly developed the inability is more evident.

The author has often observed that when the top phalange is short and broad, with a wide full palm, the subject goes for an object “bull-at-a-gate” fashion, but after a few repulses changes his mind, and goes on another tack. This trait is common to both sexes, but especially among

women. This kind of will is fitful but not obstinate as it lacks persistence.

If the top phalange is broad to ugliness on a corresponding hand the character is brutal tending to murder. When the fingers are heavy and badly formed on an over-developed and inflammatory-looking palm at the base, the danger is greater. With short fingers the violence would be hasty, and with long, knotty fingers it would be premeditated. The

CLUB THUMB

on a hand similar to the foregoing shows the savage nature, but on the hands of a simple, impulsive, affectionate, unrevengeful domestic, as the writer has often observed, the interpretation cannot but be ill-regulated, fiery passion, that spends itself in gusts of feelings injurious only to the possessor.

WOMEN'S THUMBS.

Women as a rule have smaller thumbs than men—a sign of changeableness, and a woman's privilege to change her mind, excusable as it gives the opposite sex the mastery, but contemptible in a man who should be a pillar of stability in his house and country.

Women with small thumbs relatively to the hand are coquettes, and though they may follow the fashion of curtain lectures, their oratory on such occasions partakes the nature of a railing or wailing.

Women having relatively large thumbs are too independent to beg favours. They may demand and *accept* them as only their due. Too self-poised to be led astray easily, if they fall it is after deliberate choice. Knowing their own mind, they choose the one they prefer, are prepared to make the best of a bargain, good or bad, or dare being labelled with the stigma of old-maidenhood. As wives they make trusty helpmates, especially in adversity, amply compensating for their occasional *à la grande* delivery of curtain speeches.

A very manly (long and broad) thumb is not pretty in petticoats, it should get into men's trousers or knickerbockers at once. Many women have already done so. In its right place this thumb may exercise the male's prerogative, but should not also have the privileges of a small thumb in female attire. The foregoing remarks must not be taken as an objection to a becoming and really *rational* attire for women.

Women with these large thumbs generally unite with small first phalanges of thumbs on clever men by way of balance, as water seeks its own level. They are organizers of women's rights (?) conventions, ladies' clubs, &c. As matrons in hospitals, or housekeepers over a large number of young men in business houses they are well-placed.

A very long, broad thumb is a sign of tyranny, fulfilling the saying, "under the rule of the thumb."

The

WIFE'S THUMB

should, as a rule, be shorter in the first and second phalanges, but larger in the third than her husband's, then her desire would be to her husband, and he would rule over her by superior strength of will force and intelligence. 'Tis her province to draw by the chords of love, and to break to man the heavenly manna, for which office her more spiritual nature eminently fits her, while man's province is to protect, cherish, and support her with not only the material bread of life, but with all the comforts and love tokens his stronger and rougher nature can earn.

A powerful thumb harmonizes with long, knotty

square or spatulate fingers, while a weak thumb goes best with short, smooth, conical, or pointed fingers.

The remarks as to direction and form of top phalange of fingers apply also to the thumb in so far as they are represented.

MISCELLANEOUS THUMBS.

A strong thumb can make up for weaknesses shown in other parts of the hand, and restrain excessive qualities.

A very large broad top to the thumb is expressive of strong passions, tyranny and unreasonableness. On the contrary, a narrow pointed tip, accentuates the fickleness of a short first phalange, denoting too much romance, imagination, change and insincerity ; especially with a full palm and short, smooth pointed fingers.

Very stiff, straight, high and closely set to the palm, show a lack of adaptability or versatility with stinginess ; the opposite of the turned back thumb, which is extravagant, ingenious and dramatic ; especially when short.

All strong and great characters have large thumbs. Louis XVI had a small one.

Doctors at asylums say that when a man ceases to use his thumb, that he has lost his mental balance.

John Knox, Sir Isaac Newton, Queen Elizabeth, The Right Hon. W. E. Gladstone, &c., &c., possessed large Thumbs.

HAND OF MURDERER.

Impulse of wounded jealousy uncontrolled,
not criminal by nature.

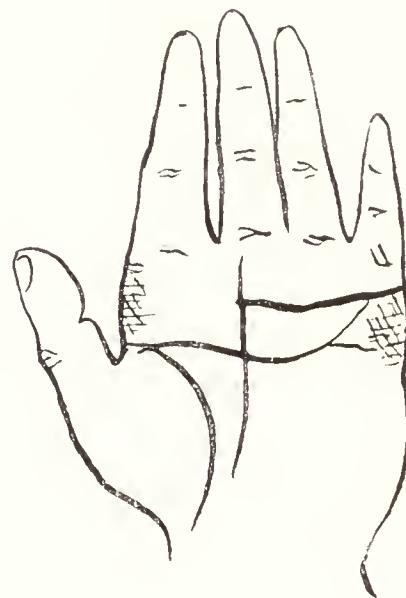


FIG. 8.

HAND OF MURDERER.

Criminal of the worst type,
Unregulated, perverse, bestial.

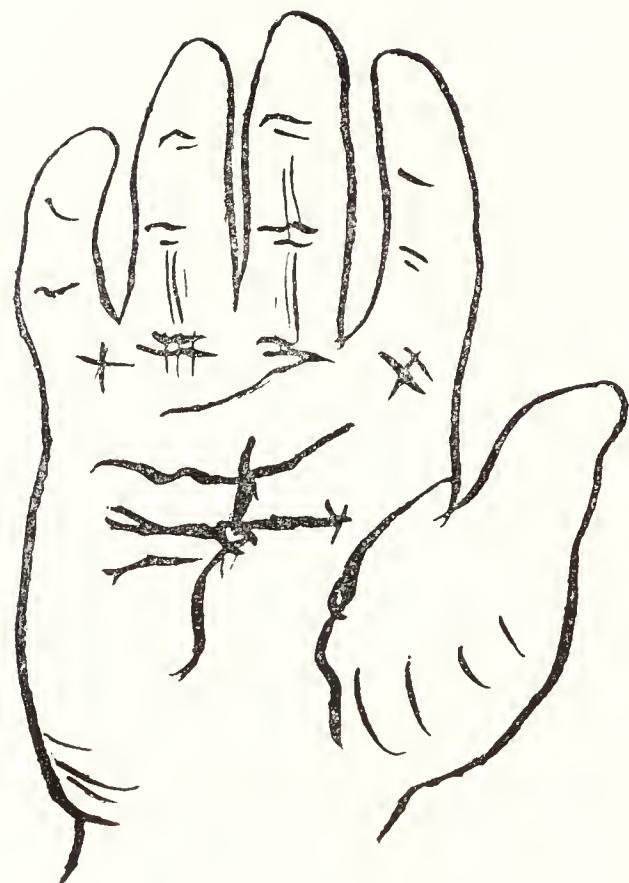


FIG. 9.

HAND OF MURDERER.

Base instincts without self-control,
Also ignorance.

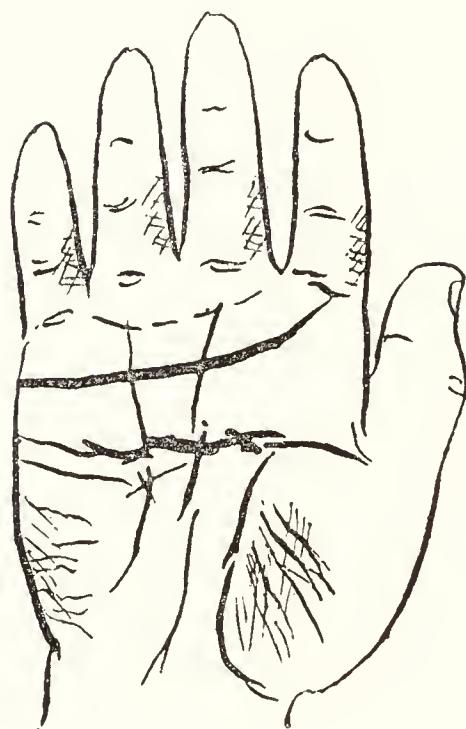


FIG. 10.

XIII.

FEMALE HAND.

With woman's greater delicacy, quicker mental activity, keener intensity and superior intuition, we find the conic or a modified square hand prevailing, but, whatever the type, its outline is smoother, softer and more beautiful than that of man.

As woman has fuller mounts of Luna and Venus; with shorter, smoother, conic fingers, the little one being pointed, she is more impulsive, imaginative, art-loving and intuitive, often jumping to correct conclusions while the calculating judgment of man errs.

Woman's soul sight is often the first to catch a glimpse of a new truth, but that sight is vague until man's close analytical reasoning has sifted it from all indefiniteness and established it on a clearly defined basis.

Men rule and are ruled by the head, women

by the heart ; men are more sensuous in their love, women are more platonic ; men are more courageous, women more tactful ; man is materialistic and sceptical, woman mystical and religious ; man makes our laws, woman our morals ; man presides over the mass by force and judgment, woman reigns over the individual man by the power of love ; man is worldly wise, woman is spiritually discerning ; man succeeds best in callings requiring deliberative judgment, while woman, through lack of the faculty of combination often fail miserably even in tying up a paper parcel, but excels in all occupations requiring instinctive grace, off-hand skill, and artistic arrangement or execution. The basic differences between the sexes, from which all others arise, may be summoned up by saying that "man is general and abstract in the manifestations of his mind, while woman is particular and concrete."

Thus it will be seen that woman is the compliment and counterpart of the man, so neither can truly say "I can do without thee."

Both are superior in their own spheres, and should keep to them. Man is admirable in pro-

portion as he is manly, while woman is lovely as she is womanly.

It is remarkable that women of genius are very rare, though there are ever so many more women than men dabbling in music, painting and literature. Most women geniuses are men in petticoats—George Elliot and Rosa Bonheur for examples.

The hardness of pronounced spatulate and square types is appreciably softened both in the character and appearance of the feminine hand.

A different style of wooing is required according to the distinct traits of each type of hand. The spatulate prefers common-sense ; the square looks for moderation and propriety ; the conic is dazzled by romance ; and the pointed is won by lofty themes.

The women of Europe, being called to positions of responsibility in the home, business or workroom, have a greater number of modified squares and conic fingers and larger thumbs than the women in Eastern countries, where the climate and environments conduce to the luxurious conic and pointed types, while all responsibility devolves

on their lords, masters of harems, &c., hence their small thumb, and fatalistic forms of belief.

SECTION III.

The Mounts.

I.

BY a right understanding of the characteristics indicated by the mounts, chiromancy is made easier.

MOUNT VENUS.

This mount constitutes the ball of the thumb. The planet Venus, under the name of Lucifer—bright star of the morning—has been venerated the wide world over in her mythological and symbolical aspect of love and wisdom through intuition, harbinger of good.

*Kabalistically Venus signifies the love element within the soul of the *archetypal man*, therefore

*For Kabalistic, esoteric and many astrological remarks the author is indebted to “*The Light of Egypt.*”

represents the sense of *feeling or touch* within humanity.

The planet Venus is warm interiorly, but cool and moist externally, consequently pliable, receptive, clinging, as demonstrated in the strong magnetic attraction to positive electric Mars subjects by predominant Venusian females. Venus absorbs and radiates the love element of all nature. The nature of love is to bind, hence Venusian subjects seek points of sympathy rather than of difference, and to unite hearts and families into societies, towns and nations. Love, being the greatest thing in the world, is the basis of life, is represented by the largest mount of the hand, adds most beauty to the entire physiognomy and claims pre-eminence in being considered here.

Phrenologically Venus influences the social, ideal and artistic faculties corresponding to the brain lobes, called Amativeness, Conjugality, Friendship, Inhabitiveness, Parental Love, Music, Agreeableness and to some extent Ideality and Imitation.

The distinguishing trait when this mount predominates is *Love of Melody*, accompanying it is a passionate love of the beautiful, flowers, poetry, dancing (poetry in motion), and all forms of

innocent and mirthful but not boisterous pleasures, also sensuous as distinct from sensual enjoyment. Unselfish in their enjoyments, true daughters of Venus are the more gratified when sharing their good things with others. Sympathetic as loving, they are ever ready to make excuses for their friends who are in fault, while their own overpowering desire to please rushes them into extravagances. Amiable and fascinating to a degree, their genuine goodness wins all hearts, thus all love Venus. (See Figs. preceding pages 134 and 152).

A good development softens down the harshness of an excess of Mars, drives away much of the melancholy of an over-plus of Saturn, renders the puffed-up haughtiness of a superfluity of Apollo tolerable, and stays Mercury, when tricky, from too much mischief.

Men with the mount of Venus predominant are in that respect effeminate, yet are much sought after by certain of the opposite sex. Their heads generally slope downwards and backwards from the top denoting sensitiveness, some lack of firmness and self-reliance, but much spontaneity; such are many artists.

A good development of this mount is found in the hands of all true soul-musicians, singers printers, actors, &c. Venus also inclines to occupations in connection with silks, embroideries, flowers, scents, wines, confectioneries, &c.

The favourite colours or shades of a predominant Venus are delicate pale blue and pale yellow chiefly.

IN EXCESS.

When excessively developed, desire, impulse, and passion dominate so that reason appears dormant and crippled. All their loves, or the principal of them, seem converted into devils dragging to exaggerated and perverted actions, victimizing them to beautiful finery, flattery, sentimentality, drink, and sensuality, unless the cooling and steady influence shown by a good mount and finger of Saturn comes to save them.

Whatever their faults they are not positive ones ; to explain in Hibernian fashion “their faults are strong weaknesses.”

Perversion of the Venusian qualities is shown by an inflamed, grilled mount, with very red lines and palm.

A debauchee or spent libertine is recognized by

a pale, flat, heavily grizzled mount, or with alternating pale and red lines when temporarily stimulated by liquors or drugs.

DEFICIENCY.

The lack of this mount reveals indifference to the opposite sex, also to various sense pleasures, even life itself, love being the seat and sustainer of life, health and enjoyment, consequently short life often ensues. Other characteristics are pessimism, cynicism, coldness of body and heart, dulness, meanness and lack of gallantry.

The natural expression of the mount must be judged as affected by the characteristics shown in the entire hand.

An ideal Venusian hand is small, conic throughout, plump at the base, with soft peachy mounts, short thumb, smooth fingers, full in the third phalanges, tapering to the tips. In its graceful promontories, slopes, gently rounded curves, lines, love dimples, and pretty pinkiness, the choicest necklace of most precious stones cannot vie with this gem of a hand. Soul inspiring to the eye, and so magnetic to the touch, little wonder Venus has been crowned the goddess of love. One only has to see to feel, and to feel to realise.—To

live with is to prove the extravagance of its queenliness!

A good or perfect mount of Venus favours a pretty chin and comely cheeks, with a strong venous and internal generative system. By the contrary judge the opposite. According to the

WISDOM-RELIGION

the symbol of Venus is ♀, the circle representing spirit, construction, the creative Ego of the universe, while the cross underneath typifies the earth or offspring of spirit; its outward manifestation or crystallisation so to speak.

Correspondingly, Venus is said to represent the human soul and intuition, predominating over materialism of mind and body; hence the circle is placed above the cross.

Of course there are two sides or aspects of Venus, *i.e.*, the lower or physical, and the higher or spiritual, as there are two corresponding kinds of love. Abuse of the former injures the latter, thereby clouding soul-sight and intuition.

II.

LUNA'S MOUNT.

The mount of the Moon is situated at the opposite side of the palm to Venus, extending from the wrist to Mars under Mercury, bounded on the inside by the plane of Mars or centre of the palm, and on the outside by the percussion.

From time immemorial the fair goddess of night has been worshipped as the universal mother or feminine fructifying principle of all things. The moon was called Ashnem or Shenim, the state of slumber and change by the poetical fancy of the Hebrews.

Isis, the woman clothed with the Sun, represents the grand initiatrix of the soul into the sublime mysteries of the spirit. The Moon also represents the moulding, formative attributes of the astral light. She also represents matter, the latter being the condensation of the former.

In this dual character the Moon reveals the

forces which are purely magnetic, the polar opposite to those of the Sun which are electric. In their relation they are as woman and man. Without a full knowledge of Eastern philosophy, the veil of Isis cannot be wholly lifted.

Kabalistically Luna corresponds to the soul of the grand archetypal man, therefore to the soul principle in man.

Phrenologically, the Moon affects the semi-intellectual or artistic faculties in company with Venus, *i.e.*, Time, Tune, Ideality, Sublimity, and has a reserving influence over the social and domestic relations as we shall see. (See Figs. 11 and 12).

The dominant characteristic is *love of harmony*. Other traits are imagination, soul-sight, dreamy contemplation, pensive memorizing, timidity, submission, harmlessness, dislike of strife, love of solitude varied with travel, novelties and excitement to drive away unpleasant cogitations when they have become apalling.

Monotony is quite unbearable to those with Luna predominating, hence work must be pleasurable and varied, also the opposite to anything menial

As a rule they work by fits and starts, employing themselves energetically while fanned with profuse praise, but lapsing into inactivity when that ceases. Often they put off work until the psychological moment, then rush for it. Magnetically, their odylic sphere is purely mediumistic, hence such subjects are irresistably attracted to the mysterious, the occult sciences, and to the mystic and symbolical in religion rather than to religion itself. By meditating on these to abstraction they develope high mediumistic powers of one kind or another, and become clairvoyants or divinators, thought-readers, accustomed to presentiments, prophetic dreams, or intuitional palmists, &c.

Luna's astral influx being drawn from the various planets before being transformed to her own, special attention must be paid to the developments and character of the hand generally to ascertain which are the dominant qualities reflected by Luna, also in what various proportions, as Luna's peculiar receptivity affords widest room for the manifestation of the greatest variety of characteristics, also of most contradictory ones in the same person, hence it is unreasonable to expect

every dominant Luna individual to be alike. It is neither fortunate nor unfortunate to be dominated by Luna's influence, as her character is purely negative and depends on just what other stellar influences make her. Astronomers say that the Moon is a dead planet. Occultists state that she reflects the earth's influence in a changed form. Both statements harmonize with her proved influence, as on the tides, &c. Being dry she attracts the fluidic.

With the various mounts and lives harmonious, the subject is refined, of a good, easy disposition and possessing clever abilities. On the contrary, when much crossed, rayed or grilled, there is a want of harmony to be found somewhere on the hand, denoting either a morbidly active imagination, a shallow mind, an evil character, dissipation, slothfulness or improvidence, but if the hand is a strong one these tendencies may be kept in subjection, and find other means of gratification as in diplomacy.

The occupations to which a dominant Luna mount shows preference for are those of sailors, travellers, dealers in fluids, salesmen, public entertainers, and conveyancers, with love for a sea-side

home, and for white, glistening, silvery hues, light shades of green and of pearl, &c.

A mount of fair size with network of fine lines, and many stout ones crossing it denotes a worrying disposition. With many horizontal lines, minus the network, there is that activity of the imagination which loves change and travel so strongly as to result in numerous and long journeyings if finance allows it, certainly there are always thoughts of the same.

The top portion of Luna joining Mars when highly developed or broad and traversed with horizontal lines shows that activity of the imagination, spurred on by the fiery zeal of Mars, which rushes headlong into most daring if not lunatical projects.

An excess of this mount throughout, covered with crossings of lines or grills and stars, heavy bar lines, &c., on a weak conic or pointed hand, with small thumb, long Saturnian finger and starred or much crossed mount, denotes the magnifying of certain ordinary qualities into extreme superstition, sadness to hypochondria, and constant caprice.

A high grilled mount with flat Venus, narrow

thin palm, and long smooth pointed fingers indicates aversion to much company, and indisposition to regular house or business duties. Such women don't make happy wives, and get on better with their husbands when they don't see very much of them. They can be entertaining only so long as it is pleasurable to them, but much familiarity with people breeds contempt, and their friendship lacks stability. They seem to have different personalities or mannerisms according as they dislike, tolerate, appreciate, respect, love, or worship.

Defective. A long flat mount is a sign of extreme negativeness, of submission to trouble through inability to fight against it. The characteristics are a sterile, barren mind, narrowness of views, materiality, lack of poetry and versatility.

An ideal Luna hand is small (short and narrow) in the palm, with relatively long smooth fingers, long and tapering to a point in the top phalanges, a short thumb, and downward sloping Head-line.

Squareness of finger tips, prominent finger joints, cause some inward unrest as they require reason and limitation.

On the Physical Plane a well developed and harmonious Luna accompanies a full development

of the fluidic or lymphatic condition of body, good digestion and well-formed chest. The opposite condition of Luna denotes the reverse, with liability to corresponding ailments.

The moon is represented by a half circle (☽), and having two halves, is therefore dual in nature ; one consisting of the "animal soul" or "vehicle of desire," and the other of the mind pure and simple, according to position and aspects.

In *Modern Astrology* for January, 1896 (a six-penny monthly all palmists should read), Thomas Wright states, that the poet Cowper looked forward to the period of every full moon with apprehension. Cowper writes : "I know that God is not governed by secondary causes in any of His operations, and that on the contrary they are all so many agents in His hands, which strike only when He bids them."

At full moon, December 31st, 1895, no less than a dozen suicides took place in and about London. Humours in the blood break out with the growing moon and subside at its waning.

Astrology says that the best time to commence new pursuits is when the moon is enlarging.

Luna by her swift motion is the most potent factor in affecting agriculture, the tides, weather, people's dispositions, and in effecting events.

PHRENOLOGICAL CHART.

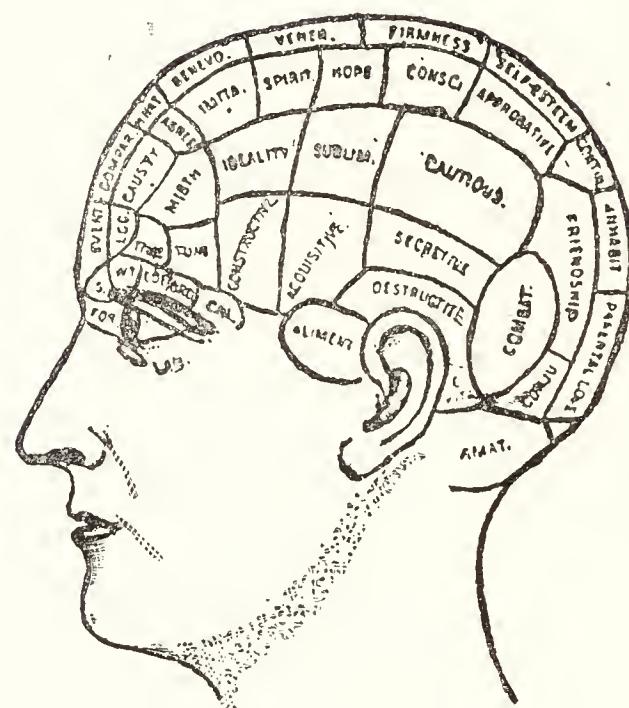


FIG. 11.

(See Fig. 12, preceding page 154).

III.

MARS' MOUNT.

That denoting passive endurance is situated between the Jupiterian and Venusian Mounts, while the positive or aggressive form of Mars is represented by the part between the Luna and Mercury Mounts. The plane of Mars, or centre of the palm, joins the two, so that in reality they but form one whole.

Mars in its symbolic aspect as the god of war was the most worshipped by our ancient ancestors who knew no better, hence Mars is represented as the celestial blacksmith Vulcan forging the thunderbolts of Jove.

Kabalistically Mars signifies alimentiveness in the celestial man, corresponding to the sense of *taste* in humanity.

Upon the esoteric planisphere, Mars becomes transformed into the angel Samael (Zamael) wherein are shown the higher attributes, *i.e.*, spiritual

force, or the finer ethereal essences absorbed from the life wave of this principle.

Phrenologically Mars answers to and influences the animal and executive faculties—alimentiveness, destructiveness, combativeness, and partly rules the sexual instinct.

Mars under Jupiter gives fortitude in the form of patient endurance, varying according to its full development or seeming absence from the greatest fortitude under most painful suffering to chicken-heartedness.

Mars under Mercury denotes aggression differing in degree from over-bearing, interference, malice, cruelty, insolence, and passionate temper, to a complete lack of *esprit de corps*. With the latter well developed and the former hardly at all, a person may run away from a dentist, yet make a most gallant onslaught on an enemy. Women oftener have the mount under Jupiter the better developed proportionately, as their 101 little troubles of each day require it. As a rule they also bear pain with less complaint than the masculine gender. Men have Mars under Mercury larger, with a broader and thicker palm or plane of

Mars, as nature calls them to fulfil the daring pioneer tasks of Society.

Mars under Mercury by fulness trespassing on Luna, the more is there of daring and self-control. The more Mars is developed towards Mercury, the more it partakes of the Mercurial nature, therefore is more noisy in self-defence. Hastiness of temper may be shown by many little lines on the mounts and plane of Mars, but a strong mount under Mercury with a resolute thumb can keep these signs of perturbation in subjection. Both mounts fully represented make up partly for the defect of a small thumb.

Mars is well typified by John Bull—a “pugilist of the first water”—who delights in all forms of conquest, whether it be games, study, commerce, or war, being never so happy as when teasing, terrorizing and vanquishing his opponents. He is also noted for his rudeness.

Knotty fingers add combination to warlike qualities; spatulate tips intensify the latent desire of Mars to travel, while smooth, conic fingers allow full and free expression to the dashing nature of Mars. Such a hand I have seen on

one of our brave Indian Generals who has had no end of hair-breadth escapes.

The best type of martial hand is rather large, broad and firm with thick third phalanges and knotty fingers. It was this type which won Waterloo, when competing with the conic of Napoleon.

Subjects with Mars' mounts and plane predominant or very influential, frequently have a Roman nose, broad resolute jaw, receding forehead, medium stature, ruddy complexion, strong muscular system, and external sex function. A marked preference is shown for red or cardinal in colour.

Afflicted mounts and plane of Mars correspond to defects or injury in the parts of the physical constitution influenced by the planet's afflux.

The occupations Mars inclines to are those concerned in the manufacture or use of steel or iron instruments, and in connection with fire as soldiers, surgeons, blacksmiths, butchers, &c.

Mars ($\text{\texttt{M}}$) has the circle beneath the cross, signifying spirit pressing on towards manifestation. Mars is desire in all its energy and force.

IV.

MERCURY'S MOUNT.

This mount has its location at the base of the little finger.

The planet Mercury absorbs an energy compounded from all the planets, is therefore neither masculine nor feminine in nature, hence its name "messenger of the gods." The central idea in the fertile imagination of ancient Greeks pictured Mercury with the outward form of a man clothed in their scanty costume, with wings on head and feet to typify the restless activity of the Mercurial mind.

Kabalistically Mercury signifies perception in the grand body of the starry man, corresponding to the sense of *sight* and perception in physical man.

Upon the esoteric planisphere Mercury is transformed into the angel Raphael, the genius of wisdom and art. Thus the higher and esoteric

forces of this orb, whether intelligences or what not, help to lift man from the purely animal planes of consciousness to the human or intellectual.

The astral influx of Mercury is mental, nervous, enterprising, changeable and restless, well summed up in the American phrase "get up and get." Nothing is impossible to the ingenious and fruitful Mercury when happily configurated and powerfully assisted by the various astral forces.

Phrenologically, Mercury affects the perceptive, constructive, literary and intuition qualities, thus those with a dominant mount and finger of Mercury are active, lively, witty, inventive, apt in learning and in cunning devices, and clever in promulgating all things relating to science, art, or commerce.

The occupations to which Mercury inclines are those of literary men, accountants, teachers, secretaries, speakers, printers, booksellers, messengers, &c. There is a preference shown for mixed colours, striated or spotted fabrics.

While square and knotty fingers seek for correctness and moderation in literature, speech, and order in business, and spatulate tips accentuate the restless activities of Mercury, smooth and

conic fingers add grace with a bias to artistic effort, as in sleight-of-hand tricks acting, and ordinary mannerisms. A long finger of Mercury and knotted joints on intellectual finger favours philosophic thought, and, with a large thumb, concentrated study.

If the mount is large and grizzled, with a crooked finger, there is perversion of the qualities resulting in cheating, forgery, and charlatanism.

The diminutive appearance of this mount and finger expresses but little intelligence.

A smooth mount is evidence of a tranquil mind. The mount, when inclining to Apollo, sympathizes more with art, and when more prominent towards the percussion works in connection with commerce.

A dominant Mercurial hand is very flexible, thin rather than stout, the fingers somewhat apart as if on the lookout to lay hold on something, and the fourth (little) finger long and pointed. Other features often accompanying are medium stature, slender frame, very sharp, active, piercing eyes, prominent eyebrows, thin lips, well cut features, confident look and active tongue. The body is cold, moist, nervous, and moderately fruitful as regards offspring. A poor or evil

mount argues a defect in one or more parts of the body affected by Mercury.

The writer in *Modern Astrology* of "A Simple Method of Instruction," says "That Mercury is made up of three factors combined, *i.e.*, of half-circle over the circle and circle over the cross, thus ♀. It is the planet ♀ who has donned wings and is now able to soar into unknown regions. It has added to its experience of the manifested self, and extended its help to other selves, and in essence it is wisdom or perfect manhood. It is the synthesis of all the planets within the manifested universe.

Mercury is the planet of thought and reason: genuine talent is represented by this planet. . . . The true son on Mercury rules his planets instead of being blindly impelled by them." Mercury is never more than 28° (degrees) from the sun, hence its close relation with an individual's higher self or spirituality.

For a sound mind look for a good mount of Mercury and Luna, also a good 4th finger.

V.

APOLLO'S MOUNT.

This mount has its place at the root of the third finger.

As may easily be supposed, the most glorious orb—the Sun—was the first worshipped by primitive races. All nature is dependent upon the Sun's lustrous rays for life. Osiris of Egypt, Chrishna of India, Belus of Chaldea, Ormazd of the Persians are personifications of the Sun in its symbolical aspect. The literal Hebrew name for this orb is Ashahed, meaning “the all bountiful fire.”

Kabalistically the Sun represents the central spiritual source of all. Being the ego (so to speak) of the grand celestial man, Apollo denotes the spiritual potentialities of creative power, the great “I am” of all things spiritual and temporal.

Upon the esoteric planisphere the Sun becomes the great archangel Michael, who defeats Satan

by trampling upon the head of the serpent matter, then guards and illumines the way to immortality.

The astral influx of this orb at the birth of an individual has much influence over the measure of physical vitality, affecting also the nature of his spirituality according as the solar rays are happily or unhappily configurated or blended with those of the various orbs.

Phrenologically, the Sun answers to those faculties in man's higher nature enabling him to prove himself lord of material creation *i.e.*, firmness, self-esteem, and ambition, which with conscientiousness add nobility of aspiration and character.

Apollo gives out an influence that is a happy medium between Jupiter and Mars, being graciously majestic and liberal with discretion, also ambitious with paternal consideration.

Hating all mean, petty and sordid actions, Apollonian subjects express the highest form of true dignified manhood. They are faithful friends, generous foes, kingly and invincible.

The love of grandeur associated with a very influential mount and finger of Apollo arises from their innate sense of renality, here the writer differs from previous palmists by placing artistic apprecia-

tion as the adjunct of the kingly qualities, rather than as the leading characteristic allied to fickleness. Experience proves that artistic grace, talent and beauty arise primarily from a happy configuration of Venus, Luna and Mercury. Instability belongs to these three negative forces when not steadied by the cool deliberative rays of Saturn.

The nature of Apollo is to rule the fortunes of the world by the pen, tongue or such honourable means as are at command. Their rule, though conscious of power is without ostentation on the one hand, and on the other is without servility, preventing them casting pearls before swine. Their love as well as their friendship is stable and only slightly sensual.

In marriage they are often unfortunate because of their very high ideals, but they have the sense to make the best of their married life.

The occupations preferred are those of rulers, offices under the crown, also goldsmiths, jewellers and gilders. The favourite colour is gold, orange or the deeper shades of yellow.

In excess and grizzled, this mount denotes puffed-up pride, over-weening conceit, touchiness when their supposed claims are over-looked, undue

severity, extravagance and ostentatious display of foppery and finery.

When deficient, this mount and finger represent the comparative absence of its peculiar characteristics therefore a life without sunshine or noble aspiration; a mean submissive sycophant to superiors.

The hand most harmonious with a prominent mount of Apollo is firm without hardness, fairly broad in the palm with a good mount of Venus and Luna, moderately knotted fingers with slightly squared tips, proportionate to the palm, and a strong thumb.

Other features of body are a strong frame, heart and back, good forehead and large eyes.

The Sun ☽ contains the potentialities of all the planets, as all have emanated or evolved from the source signified by the central point of the circle, thus ☽, ☽, ♀, ♀, ♂, ♀, ☽. The Sun is the vital principle of everything. The Sun stands out prominently as love and will united, giving moral power. Only those who are moral are truly wise.

VI.

SATURN'S MOUNT.

This mount is at the base of the second finger.

A well-known symbolical aspect of the planet Saturn is Old Father Time with his skeleton-like form and death-dealing scythe. To ancient Greeks he was known as Kronos with the cycle of necessity and eternity in one hand, and the symbol of death in the other, to typify eternal change of form, sphere and function. Among Hebrews of olden times, Saturn was called Shebo, literally meaning seven, as representative of old age. The number seven has a sacred and peculiar significance. Man is composed of seven principles. There are seven planets of which others, as Herschell and Neptune are, so to speak, the octaves higher of Mercury and Venus respectively. There are seven days in the week as there are seven notes in the musical scale, thus Saturn expresses the idea of *limitation* in everything and such is its real influence.

Kabalistically Saturn denotes silent meditation, corresponding to the auricular attributes of the grand celestial man, therefore represents the powers of *hearing* in man.

The mystical significance is silent meditation. To meditate there must be silence, hence listening of the mind to the inspirations of the soul.

On the esoteric planisphere Saturn becomes the Angel Cassiel, the genius of reflection in the astral light, enabling us to see the occult side of astral science and theology; thus the medieval conception of Saturn as an isolated hermit.

The astral influx of Saturn is most potent for good or evil according to his harmonious or discordant rays. Saturn works in an imperceptible, subtle manner, permeating the whole organism, while Mars makes his influence felt as a thunderbolt announces itself. The former, happily configurated, cools inflammatory conditions of mind and body, preserving the balance of mind and body, love, &c., but unfavourably posited and aspected the body is made susceptible to ailments which have colds as their basis, while the mind is weakened by melancholy forebodings. On the contrary, Mars when favourable, adds vital heat

and strength to the physical and mental constitutions, and when unfavourable gives a tendency to inflammatory complaints and actions, also accidents, Saturn and Mars when both evilly configurated prompt nine-tenths of the world's evil.

Phrenologically, Saturn directly influences the reflective and some of the selfish faculties, *i.e.*, causality, comparison, acquisitiveness, secretiveness and cautiousness. Those dominated by the influx are meditative, solitary, reserved, melancholy, repentant, slow of speech, deliberate in judgment and action, and suspicious of people. With a well developed mount and finger of Mercury and intelligent hand, they are studious, close reasoners, deep in thought, and profound in mental philosophy. Assisted by their hermetic habits they excel in all occult sciences.

Saturn absorbs the energy which tends to make the subject cold, dry, nervous, secretive, binding, solid, fanciful, curious in beliefs, crafty, incredulous, stubborn, afraid of marrying and barren as regards offspring. There is preference for dark obscure colours,—black, deep brown and indigo. Serious music is most esteemed.

The employments Saturn favours and adapts for

are earthy; those connected with land and property, besides those previously mentioned. With signs of little intelligence, a subject is called to labourious employments, night and underground work.

The mount, finger, and other signs of Saturn excessive, denote extreme reserve, disinclination for company, taciturnity to bitterness, harrowing suspicion of everybody, a morbid dread of death, yet a growing curiosity about suicide. An instance in point is that a very religious young man known to the author who put an end to his life through an over-powering sense of his own unworthiness.

The mount, finger and other signs of Saturn, including the Fate line seriously lacking, is as a ship without ballast. Such a man is liable to be wrecked at any moment by a storm of ungoverned impulse.

If a normal mount encroaches on that of Jupiter, it cools the liveliness of the latter by adding an increase of seriousness, and if the hand is decidedly intellectual, philosophy or theology will prevail. If however the mount trespasses on Apollo, the sunshine of the latter is over-clouded by the dark frosty rays of the former, nipping in the bud the

hopes and efforts of the subject,—a fatality that must be strongly striven against.

A star on the mount often denotes a shock to or weakness of nerves, resulting sometimes in paralysis. It is always a bad omen of trouble affecting the health.

A dominant Saturnian hand has long fingers, the second being particularly long, (as in pickpockets), all the knuckles are prominently developed, Luna's mount may be full or large, but that of Venus is small and flat, and the palm is narrow, thin and dry. Of course there are modifications and exaggerations of this picture.

Other physical characteristics are large bones and joints, throughout the body as well as the hand,—weak knees, long arms, narrow chest, short trunk in proportion to the arms and legs, dark if not coarse black hair, an ugly gait and decayed teeth.

Saturn (\S) has the cross (the earthly) over the half-circle, thus \S , representing matter dominating mind, hence the predominant Saturnian subject is cold, dry, and selfish in his reasoning. Everyone must overcome \S or selfishness before truth can be perceived free from illusion. Saturn's

mission is to transform us to a higher state of spirituality, by limiting our earthly pleasures, hence suffering; nevertheless Saturn is the planet of justice. Only abuse causes selfishness.

ASTRO-PHRENOLOGICAL CHART.

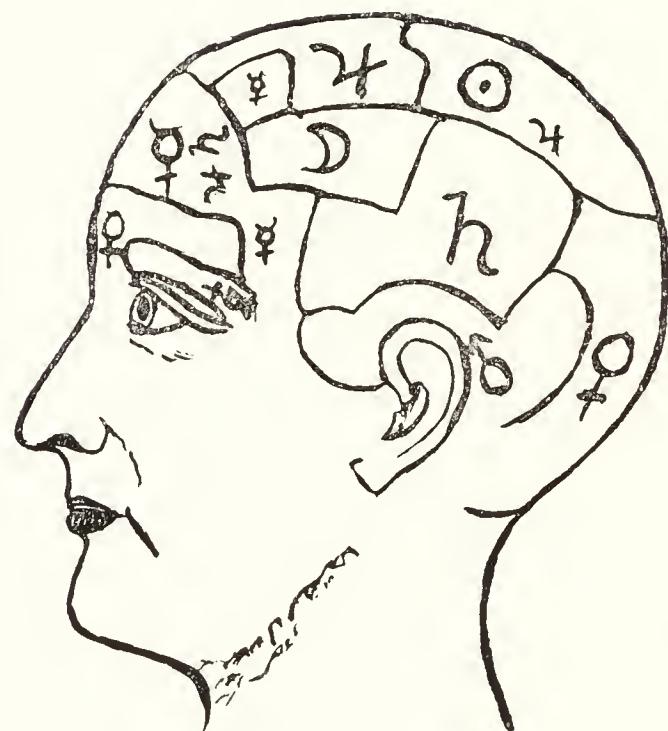


FIG. 12.

(See Fig. 11, page 134).

VII.

JUPITER'S MOUNT.

This mount has its location at the root of the first finger.

The planet Jupiter was recognized by the ancient Greeks, under its symbolical aspect as Jove, the celestial father of all. By the ancient Britons, Jupiter was depicted as Thor, hence Thursday.

Kabalistically, this orb signifies ethereal absorption, within the starry man of the heavens, thereby representing the power of *scent or smell* in man, thus the developed soul perceives and partakes, of the finer aromatic essences of nature.

Upon the esoteric planisphere, Jupiter is transformed into the celestial Zachariel or Zadkiel and represents the impartial spirit of disinterestedness, also the principle of arbitration, and the perfect adjustment of equilibrium.

In the book of Moses we read that "a sweet smelling savor," was acceptable to the Lord, signifying

the establishment of harmony after sorrow for and turning from sin.

Jupiter is the largest planet and next to Saturn, the most potent of our solar system. Its astral influx is noble and charitable, contrasting favourably with the sheepish timidity of Saturn and the impudent forwardness of Mars. A true Jupiterian man carries about with him an atmosphere of genial warmth, and his soul runs over with good nature. Not tricky, he believes everyone honest until he has proved them otherwise, to his own cost, and is then loath to punish.

Phrenologically, Jupiter rules the higher moral nature therefore benevolence, veneration and hope. True sons of Jupiter are a compound of father, patriarch and king. They are forward in every good word and work, the founders and liberal patrons of hospitals and charitable institutions. Right royal in their geniality, open-handed munificence and easy grace of natural uprightness, they do much to uplift humanity.

Faithful, ambitious, loving to dispense law, they prove just administrators when sufficiently intelligent, but are not very profound or original thinkers, unless Saturn disposes that way. They are lovers

of peace, not of war. Their natural goodness does not preserve them from a slice of vanity. It pleases them mightily to have their good deeds blazoned abroad, to read their names favourably mentioned in the daily papers, and they don't hesitate to blow their own trumpet if nobody does it for them. These subjects make the best nurses of parliamentary constituencies. Coupled with their large approbateness, there is good ability to impress people favourably, "to show off" in common phraseology; thus we find such, eminently successful, as public entertainers, social, and fond of display. The more material side of the Jupiterian character, expresses itself as a great pleasure lover, fond of good living, riding, sailing, athletics, movement, travel, and all that ministers to the physical senses. These combinations of qualities render the subjects popular, especially as they seek to distribute their pleasures so that all may share in them. They are impetuous but not vindictive, and usually marry early. An aristocratic *hauteur*, just sufficient to stamp them with the eighteen-carat-hall-mark of quality, pervades those in refined society. In their speech it is shown by sympathetic gravity.

The occupations a dominant Jupiterian mount

and nature dispose to are those of councillors, M.P's, physicians, bankers, clergymen, clothiers and provision merchants, according to the particular bent and intelligence. The favourite colour is violet or purple.

When the mount encroaches on that of Saturn, the gravity of the latter is enlightened by joviality.

Square fingers and developed knuckles, increase Jupiter's respect for law, order and truth. Smooth pointed fingers, add more love of luxury, also tending to superstitious reverence in religion. Spatulate tips, enhance the love of movement, of material abundance, and militate against deep thinking and reasoning especially on philosophical topics.

This mount and finger in excess, grizzled and unchecked, denotes arrogance, reckless pursuit of personal ends, extravagance, over indulgence in sense pleasures, and obnoxious ostentation. With a crooked finger, it is a sign of a scheming, hypocritical disposition.

A serious deficit of the mount and finger bespeaks despicable shyness, lack of manly ambition, irreligion; a nature devoid of nobility in character.

A dominant Jupiterian hand is plump, full in size, smooth, moist, flexible, between firm and soft,

long first finger, large mount, strong thumb, with the middle joints of fingers fairly developed.

The general physiognomy is well formed, handsome, tall, high in the forehead, with clear hazel eyes, ruddy complexion, open countenance, light brown or chestnut hair, and rather long full face.

The body is moist, temperate vital and fruitful. A good mount also goes with strong thighs, a rich arterial system, but if the mount, &c., appear evil, the corresponding parts of body and mind, suffer affliction owing to the unhappy aspects of Jupiter or cross rays of the various planets affecting it.

Colour preferred is purple.

Modern Astrology, page 39, says "Supposing we place the half-circle over the cross, thus 4, we shall produce the planetary symbol of Jupiter. Here mind has risen over matter, and compassion is the result. The soul or mind, has come through experience and profited by the trials; it knows the secret of life; it has conquered matter and is free, and with divine compassion it feels for struggling humanity. To be filled with the influence of Jupiter is to taste the divine and to know the value of mercy. The

true religious spirit comes from the Jupiter." A true Jupiterian is ever benevolent and merciful.

CLUB-THUMB.

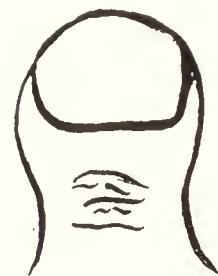


FIG. 13.

IDIOT'S HAND.

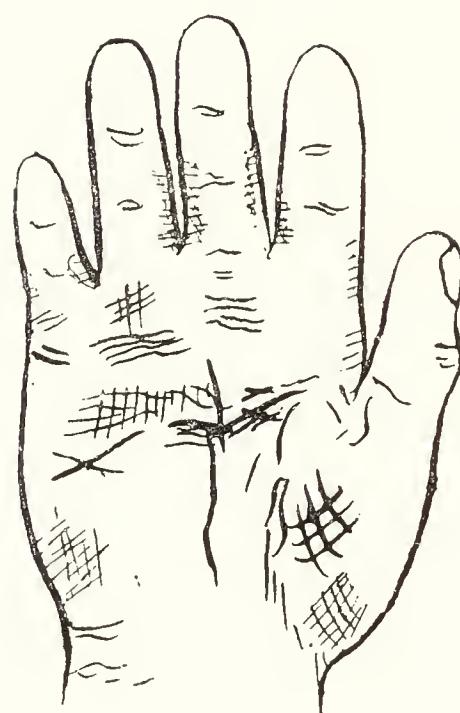


FIG. 14.

VIII.

CONCERNING THE MOUNTS.

As no hand has simply one mount developed, no character can be judged from only one mount's characteristics.

Each mount has a relation to all, acting and reacting, modifying or intensifying one another's qualities for better or worse, riches or poverty, sickness or health and so forth.

The nature of the mounts in their combinations is an exceedingly interesting study to those sufficiently interested. The author having written the same is reluctantly obliged to omit it from the present work as it would make the book rather too large and expensive; besides it might be tiring to the general reader. The student however is referred to Raphael's shilling work on Astrology where the subject is concisely dealt with.

The predominant mount be it good or evil is the keynote of the character and events. When you

have rightly determined the relative influence of the various mounts as expressed in the hand as a whole, you have struck the complete chord and air of the individual's character and outline of events. With patience and practice you will be able to approximate to the complete tune of the subject's life according to his particular environments.

Though a flat unlined mount may represent qualities seemingly null and void, owing to torpid inaction, or deficiency, the qualities of a predominant mount are always active, though perhaps not always sufficiently so, while the more they are active up to feverish activity, the more numerous are the lines thereon, even to an inflamed and grilled exterior. Care must be exercised in judging a full or flat mount, as mounts may appear low, though high, because of the palm being very full.

If most of, or all the mounts are flat and unlined, it denotes a less or more insignificant, untalented, cold, weakly condition.

If, on the contrary, all the mounts are equally, and fully developed, and not cross-rayed, the constitution of both body and mind is enviable for health and harmony &c.

A mount instead of being high, may be broad and full which is as good.

The largest mount is not necessarily the most active in the life, circumstances having called into special activity the qualities of another, as shown by its extra lined appearance in comparison.

An excess of lines denotes feverish activity; not necessarily force, unless the mount is large.

The good promised by a large mount may be converted to evil by an excess or feverish action of the qualities, while a smooth, full mount is no guarantee of total abstinence from single acts of perversion, though it certainly does indicate absence of excessive abuse of the mount's qualities.

When mounts are not exactly under their own fingers, they partake much of the character of the mounts to which they incline. These cases are easily distinguished from the larger mounts which not only completely cover their own ground but encroach on that of other mounts, thereby overpowering their characteristics to a certain extent.

The good or evil action of the various mounts' characteristics will be better understood when the various lines of the palm have been considered to which subject we will now pass.

If a mount is low and narrow, it is an advantage to have it somewhat lined, as good lines denote a beneficial activity of the qualities.

LINES ON THE MOUNTS.

Venus.—Lines crossing the mount denote feelings generally of a troubled nature. See page 173.

Luna.—See page 131.

Mars under ♀.—Lines crossing the percussion indicate enmity felt and returned.

Mercury.—A deep line on the front of the mount speaks of scientific tastes; several of scientific pursuits, generally medical. See pages 227, 229, also 269.

Apollo.—One deep perpendicular line shows one particular pursuit; several lines = a number of studies, tasks or interests.

Saturn.—Cut up by many little cross lines =, troubles in old age. Smooth = the opposite.

Jupiter.—Marked by ascending lines =, ambitions, probably successful if strong and not broken.

SECTION IV.

Concerning the Lines.

I.

A PROPER line is clear, even, well coloured, neither very broad nor pale, free from breaks, irregularities and numerous branches, &c. A broad pale line indicates weakness of the quality owing to ill health, or excesses.

Pale lines signify delicacy, sensitiveness and effeminacy. They are commoner among women, especially the lymphatic. Red lines belong to sanguine, healthy persons; yellow lines to those biliary in body and temper; while dark bluish lines to melancholy, cunning, revengeful subjects.

Black spots on the lines are traces of a past illness, either of a feverish kind or of influenza. Sometimes they denote an organic ailment according to the line.

A sister or companion line strengthens the

qualities and so confirms the promise of its relative. Sometimes it denotes another occupation taken up sometime since.

When however, one of the principal lines is split up into a number of lines, it is to be feared that organic destruction has begun of the part represented. If only tasselated at the end, 'tis bad enough, but not so serious, because only partial.

A fork at the end of a line signifies a marked double action of the particular qualities represented by the line. For instance a Head line terminating in a fork, one branch running up to Mercury and the other down on Luna, the first Mercurial and the second imaginative intellectuality.

Ascending lines answer to writing sloping upwards, it is a sign of hope and success, owing to richness and abundance of the particular attributes; on the contrary, downward lines speak of failure. The student may be puzzled to distinguish between upward and downward lines, but a proper knowledge of the principle lines and their directions, will help out of that difficulty.

A chained line tells of fluctuating effort and changeableness, of progress, impeded by obstacles in affairs relating to the line or lines.

Wavy lines show impulsiveness, and when the bend is as extensive as a large half circle, the impulses amount to eccentricities, excepting the Life, and Intuitional or Luna lines, and the latter not always.

Cross lines generally indicate difficulties, interferences, losses, &c. Their nature and source may be judged from the origin, direction and form of the cross lines. If the main lines are not broken by them, the difficulties and troubles, though painful, do not mean the wreck of the life or fate, and can be overcome successfully, if not easily.

The creating cause of cross lines on the palm and face is the inharmonious or cross rays of astral influx from the various orbs, causing disagreeable and antagonistic feelings in humanity; thus we say a person is cross tempered, or sour, because crossed in love, thwarted in ambition, &c. According to the greater or lesser angle of the crossed astral influxes, signified in astrology by \angle or 45 degrees, \square or 90 degrees, \square or 135 degrees, \wp or 180 the most powerful, being the full strength of opposition, so are the crosses and bar lines, breaking or damaging the main lines. The larger also more numerous, the cross astral influxes

in sensitive nervous subjects, the greater and more numerous are the obstacles, losses and troubles.

Harmonious or parallel = astral influxes have just the contrary effect on the palm, resulting in smooth mounts and friendly companion lines as when doubled, indicating extra good fortune, in the disposition, talents, facility of accomplishments and gains.

HOW THE LINES ARE FORMED.

That the lines of the palm are formed by the action of the brain is proved by cases of injury to the brain or arm in which the nerves or connecting medium to the hands have been shattered, thus breaking off thought communications, consequently blurring or causing the lines to fade. Even if we admitted that the lines are first formed by folding the hands, palmistry would still hold good; because although we all fold our hands, the lines vary immeasurably, pointing plainly to another cause—the great cause. Again, the creases in the forehead are admittedly tell-tales of events to physiognomists, and as the nerves communicate with the hands also, surely it is not claiming too much to read events in the latter also.

II.

REMARKS ON THE PRINCIPAL LINES.

These are the Life, Heart, and Head lines. The Saturnian and Solar lines come next in importance; afterwards the minor lines. In one sense, the first three may be regarded as the active causes of the latter, as a man's fate is the result of his character principally.

There is an immense amount of detail in connection with the lines that makes the study appear exceedingly difficult to a beginner, but when the student has grasped the main elements or outlines of the science, he holds the key that will unlock perplexities of detail and render them easy to understand.

The attendant details are useful, and comparable to trifles, which make perfection by adding fulness, symmetry, and completeness to the body of the science. Difficulties appear smaller and increasingly insignificant, when approached in a right spirit.

To faint hearts only do they appear as giants. Before the brave, they sink to miniatures, and dissolve as they are approached.

Herein will be found only what the writer has proved in professional practice, the wheat being sifted from the chaff that has prevailed in previous treatises on the subjects. Anything appearing feasible, but not found reliable, as yet by him will be expressed as such.

The microcosm man is a wonderfully complex being, and objects to being judged in a slip-shod fashion. The great importance of a thorough understanding of Chirognomy, and the mounts, is of the greatest assistance in interpreting the various lines, therefore the writer has given to each, a full amount of attention.

The left hand being comparatively passive, shows more of what has been inherited, while the right being the more positive and active, signifies what has been induced or gained. Thus it may be easily determined whether an individual has improved on his fate or opportunities or gone back upon them and spoiled his life.

Various marks on the lines and the conditions of the lines themselves denote states of body and

mind with events covering periods according to their particular positions and extent.

Ominous signs on the hands are given as warnings, and it does not follow that a threatened evil will actually happen, but that if circumstances are allowed to drift as now doing, the threatened evil will indeed occur. If the intimation of disaster is not very bad, the catastrophe to health, love, success, honour or finance may be averted, and when too seriously marked to be escaped, the evil effects may be lessened considerably, by right action in good time.

The danger is less when not seen on both hands, but when alarmingly conspicuous on both, fate will prove too strong for the subject without special Divine grace.

The astral body upon, around, and according to which the outer physical envelope has been built, is constructed to live up to a certain definite term, varying proportionately to the strength of different people. It is impossible for us to live beyond our measured term, but very few attain the full extent of their limit, owing to unhygienic modes of living, accidents, war, &c. Again, the mode of life is constantly changing, therefore habits and callings, both

for better and worse, so there is a blessed amount of uncertainty to upset any dogmatic pronouncement as to the exact term of any person's life.

Doctors are so often perplexed by results quite contrary to what their best judgments led them to expect, that though watching sick cases daily, they are prepared to meet with unaccountable recoveries, or as sudden fatalities.

To commit suicide as an escape from trouble is jumping from the frying pan into the fire, with a vengeance, as the astral body still lives on and is indeed in purgatory, without a physical body to clothe it, gratify its tastes, passions and desires.

Time on the Lines is dealt with in a special chapter on page 241.

EXPLANATION OF FIGURE 15.

- a. Ideal Life Line.
- b. Unhappy Childhood.
- c. Worry Line.
- d. Marriage Line.
- e. Delicacy.
- f. Serious Illness.
- g. System breaking up.
- h. Fever.
- i. Loss of Relative, &c.
- j. Escape in Illness.
- k. Danger to Health.
- l. Beneficial Line.
- m. Unfortunate.

LIFE LINES (VARIOUS KINDS).

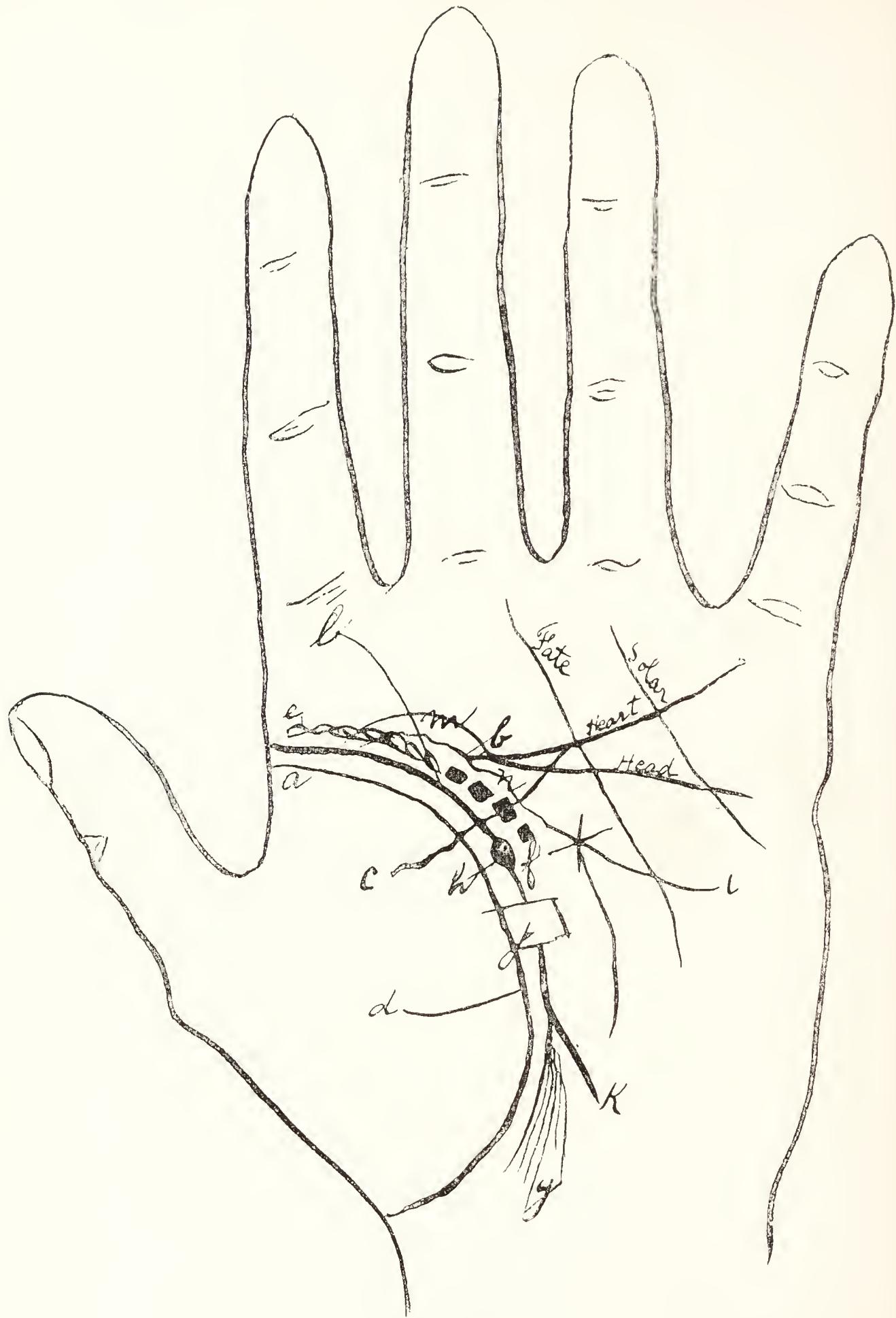


FIG. 15.

III.

THE LIFE LINE.

(See Fig. 15.)

This line surrounds the ball of the thumb. As the latter represents the love-nature, and love is the procreating cause of life, the line has aptly been called the line of life, but its close affiliation to love has been somewhat overlooked.

An ideal Life-line (*a*) completely encircles the ball of the thumb, commencing from the outside and base of Jupiter, it runs to the wrist in a clear, even, medium-coloured fashion, neither very broad nor very thin, and is free from irregularities. Such a line favours good health, happiness in love and affairs generally, also success and long life. Though these do not always go together, an ideal line is one strong testimony in that direction.

A double or sister line of Life is fortunate in that it signifies extra vitality and force, thereby making up for defects on the Life line proper, also

favouring decided success in suitable vocations. This extra line has been called the line of Mars, because of being found on soldiers and others who seemed to have a charmed life.

A very red and broad Life line denotes an over-plus of life-force, provided the extra redness is not the result of stimulation.

The Life line starting directly under Jupiter, is peculiar to one whose life is dominated by ambition and other Jupiterian qualities.

A wide space between the Life and Head lines, characterizes those whose life impulses are so free from intellectual control as to result in flagrant carelessnesses, and many foolish doings.

A narrow space at their commencement, bespeaks a fair amount of impulsiveness.

When closely joined to the Head line (*b*) a long way, it indicates a depressed if not also a suppressed, unhappy and unprosperous childhood and youth, even up to middle life in some cases. There is an excess of self-consciousness, sensitiveness, nervousness and lack of self-confidence, the result of unhappy parental and stellar influences, which effectually paralyses progressive effort if given way to.

When the Life, Head and Heart lines are joined together forming something like a capital M written backwards thus <, the judgment is fettered and dominated by the animal impulses, so that the life and whole prospects are endangered, disasters and death resulting suddenly.

Lines passing across Venus and cutting (c) through the Life line are Worry lines, their particular nature is learnt by noticing their termination. Those ending on the Heart line arise from unhappy *amorettes*, loss of beloved relatives, friends or lover; those stopping at the Head line show worries in connection with general affairs, business, study or mental occupation; those to the Fate line indicate, difficulties and interferences or according to Heron Allen, conjugal unhappiness; while those afflicting the Solar line, denote losses affecting honour and finance. The broader and deeper the worry lines, the greater the troubles. When such a line indicates the time of marriage it is principally an unhappy one.

Marriage is sometimes shown by a line (d) on Venus ending at the Life line, but the signs of marriage will be specially dealt with by themselves later on.

A very pale broad line is a testimony, either of

temporary ill-health, old age or dissipation, and a lack of manliness in consequence.

A chained or weak wavy line is a sign of delicacy (*e*). If a part of the line appears broken up in a number of places, so resembling a little block chain, the illness denoted was very serious (*f*).

Any part of the line unstrung or tasselated (*g*), represents a serious weakening of the physical constitution, and is usually found at the period on the line when death intervenes which is oftenest towards the end of the line.

Dark spots on the line are tokens of fevers (*h*). An Island shows an illness or weakly condition covering the period occupied by the line.

A star near to the Life line on the thumb side (*i*), denotes the loss of someone very much loved, whereby the health is affected. The nearer the star is to the Life line, the greater the danger to the life. If the line stops at the same time the sudden termination of life is probable.

A square on the line indicates preservation from the worst of an illness or sorrow, thus when joining two parts of a broken Life line, the subject has a good chance of tiding over a dangerous illness (*j*).

A forked termination represents division of life

force at the period when the fork commences: brain workers should be the most wary (*k*).

All irregular marks on the line are ominous of evil. Death by accident may be seen by some marked irregularity or a number of them, such as we have just noticed, but the lines as a whole should be looked at for a conviction of such a sudden fate; and even then the subject ought only to be *warned* to be especially careful about the time.

If the Life line is broken at any part, say at 35 in one hand, and at say 40 in the other, the subject may be attacked by an illness at the former age which is likely to terminate fatally at the latter provided the danger signs are very bad, also confirmed by weaknesses or irregularities on other principal lines. But as two, three or half-a-dozen illnesses do not necessarily make a death, and a person may be ill as often as he chooses, too much faith in certain dreadful illnesses, accidents or deaths to come, should not be entertained; and less hastily expressed.

Sterility has for one of its signs a very poor, small, narrow, flat, shrivelled mount of Venus,

with the Life line comparatively close to the knuckle of the thumb.

As a rule upward branches from the Life line are good, that is when they are well outlined, even, regular, free from crosses and irregularities; they indicate changes for the better at the time they start, and in connection with persons, circumstances and things connected with the mount or part of the hand to which they travel. For instance a good branch to Jupiter, running well up on the mount denotes successful efforts perhaps in Jupiterian pursuits or with Jupiterian subjects; always association with and sometimes marriage to them (*l*).

The same principle of interpretation is to be carried out with branch lines to all the mounts, also between any mounts, or from any line to another or to a mount.

The results are good and happy when the mounts or lines from which they proceed and terminate are even and generally well developed, with similar connecting lines.

Care must be exercised to distinguish such from worry lines. The latter are recognizable by their irregularities which are numerous.

Unlike the principal and auxiliary lines, the worry lines are short, wavy, mixed, thick and thin, often appearing in groups, at other times consisting of a few far apart, starting up here or there, anywhere within wide limits while they always have this one distinguishing characteristic *i.e.*, they always disturb the placidity of the particular mount or line that they infest, with a longing to damage any of the main lines.

Crosses, cutting lines, stars, breaks and islands (*m*) on branch or connecting lines, indicate of course the very reverse of happy effort, also unpleasant associations with the persons, occupations or circumstances signified.

Downward lines from the Life line, show failing health, with some danger of other losses in consequence (*g*).

Henry Frith says, that dark spots on the Life line denote nervous attacks; that white spots show injury to the head or eyes, especially when confirmed by ominous signs on the Head line; that pallor of the line is a sign of envy, and when not uniform, caprice; when very red an excess of force tending to cruelty.

EXPLANATION OF FIGURE 16.

- a. Tender Moral Love.
- b. Selfish Sensual Love.
- c. Contempt for Opposite Sex.
- d. Short Unsuccessful Life.
- e. Cunning, Treacherous, Cold.
- d. A Fatality.
- f. Lack of $\frac{1}{4}$ and $\frac{1}{2}$ Qualities, also Physical Defect.
- g. Misfortunes and perhaps Violent Death.
- h. Passionate Love and Jealousy.
- c. Inconstancy.
- i. Friendships and Flirtations.
- j. Loss of one loved.
- k. Heart Ailment and Disappointments.
- l. Heart Disease or Insanity.

HEART LINES (GOOD AND BAD).

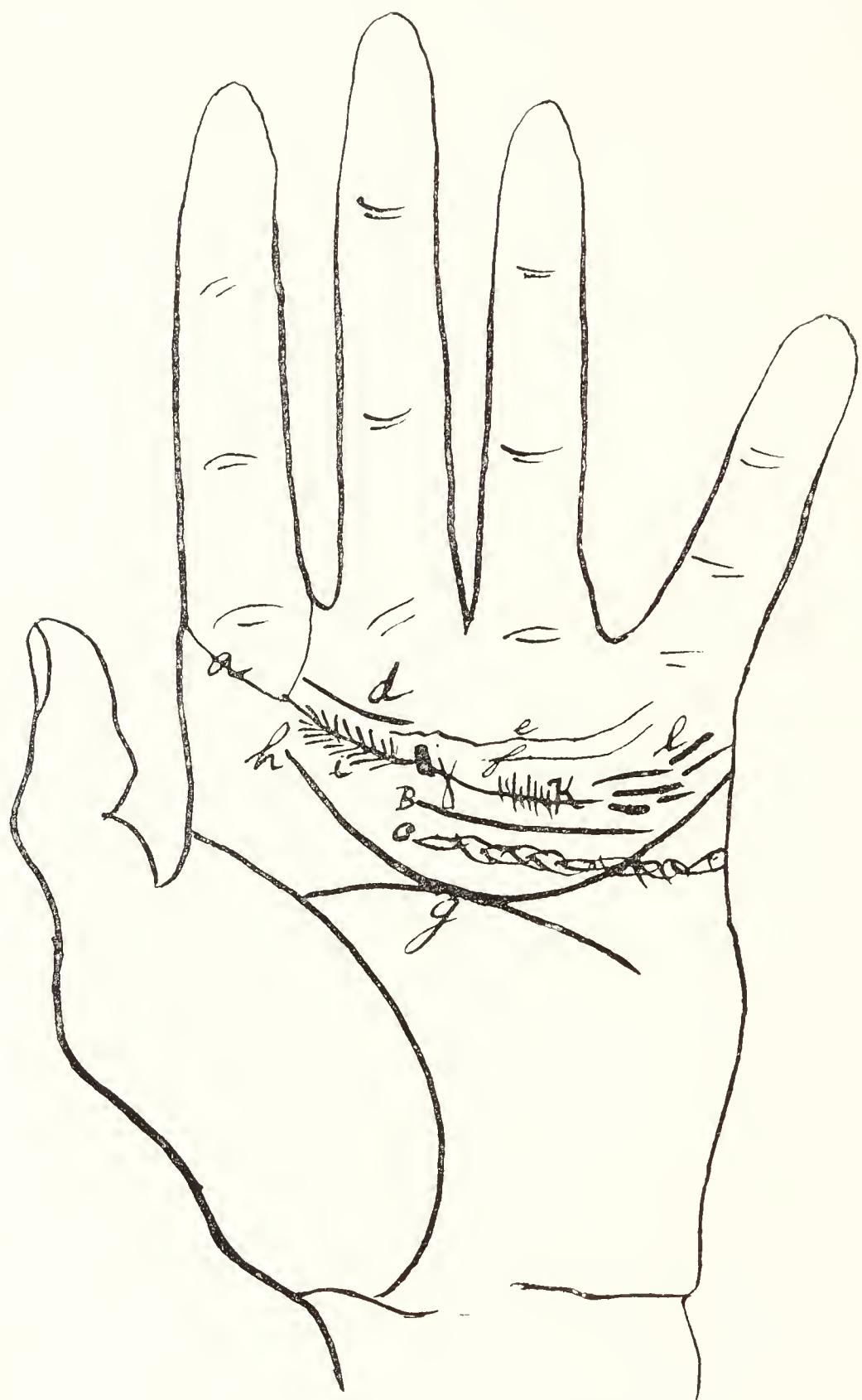


FIG. 16.

IV.

THE HEART LINE.

(See Fig. 16.)

In India the Heart line is called by some the Life line by the native palmists there. The difference between the two countries in latitude, longitude, accounts for the variation in the zodiacal signs, climates, types of bodily constitutions, complexion, &c., therefore may be considered as having to do with some differences in the hands and also their nomenclature.

The variation in the names of the two lines however, is much more seeming than real, as the heart is the force pump of life, and its condition must always be considered, in judging the health and probable life term of any person. Doctors have their way, physiognomists judge by the chin and palmists by the Life line and hand as a whole.

As the heart is the thermometer of life; its pulsations registering the degrees of life, youth or old age, and approach of death, according to the rapidity or slowness of its beating, the number continually decreasing with each year of our life from birth, also pulsating abnormally during serious illness, so the Heart line in its physical aspect is the thermometer registering the degree and kind of health or illness, and probable term of physical existence in a general way. The hand in its entirety is the best indicator of life, as the state of the various vital organs, or life centres are shown on it. As all act and re-act on one another, their general testimony must be considered, with special reference to the Life line in our country.

Seeing that the Heart line runs along at the foot of the upper mounts, it is logical to suppose that it partakes of their nature proportionately to their representation, without a sufficiency at least of the qualities of the mounts that the line does not extend to, hence there is also a moral or intellectual aspect of this line.

The position of the Heart line being the highest of the three main lines, and the closest to the

mounts and fingers representing intellectuality, spirituality and morality, is sufficient reason to give it priority of importance over all the lines of the hand, in estimating the *real self* of any individual.

A person is what he loves, therefore, look well to the Heart line, its connections or surroundings, and branches to or from other lines and mounts, particularly that of Venus, as reflected also in the Head line, showing to some extent, the kind and extension or limit of intellect guiding him. For results, look to the Saturnian and Solar lines, &c., &c.

The girdle of Venus though higher than the Heart line is smaller, also an occasional line and must be regarded as an accessory when present.

As the top phalanges of the fingers represent, the spiritual or moral in man, so does the Heart line; the middle phalanges correspond to the intellectual or reasoning faculties, so does the Head line, while the palm as one whole, but especially its base answers to the physical or animal instincts and power of mankind, so the Life line does likewise. According to the form,

direction, extent and position of the Heart line, so is the heart or moral nature of man and his loves.

An ideal Heart line is of good colour, extending from Jupiter to the outside of the palm under Mercury, even and regular throughout its course, neither quite straight nor like a half circle, medium between very broad and very narrow, and of good red colour. Such a line speaks well for the health, life, character and love so far as it is concerned.

The higher the line on Jupiter the more tender, considerate, generous, also ambitious or Jupiterian is the love.

A fork of the line on Jupiter (*a*) being a strong commencement, is fortunate, because denoting extra love of the moral considerate type.

When the two ends of the fork join by encircling the first finger, they form what is called Solomon's ring. The writer has known such cases, but has never known the subjects marry happily as their ambitions are too ideal to be realized. It frequently happens that their great sympathy is directed to and exercised in character

reading, thought transference, palmistry, &c., of which the author also has personal knowledge.

When the Heart line only starts under Saturn, (*b*) it is minus the saving and enriching graces of Jupiter, therefore selfish, sensual, but cold hearted. The latter is oftener found on a man's hand than on a woman's, as the love of the fair sex is more platonic, moral and spiritual.

A pale, chained Saturnian Heart line (*c*) denotes contempt for the opposite sex. A pale washed-out looking line always indicates loss of vital force by illness or dissipation. The river of life (so to speak) has been prematurely and well nigh entirely drained.

A short Saturnian Heart line (*d*) without branches promises neither a long nor a successful life. If very thin, wavy or corkscrewy, and turned up on mercury (*e*) a cunning, treacherous, cold-hearted and cruel disposition may be suspected. It is also a sign of weak virile power. Such should not marry as they are not pleasant creatures to live with.

Any Heart line stopping abruptly under Saturn, (*d*) threatens a fatality, and the worse the line, the more ominous the sign.

If the Heart line only begins under Apollo (*f*) you

may reasonably expect to find a serious lack of one and more of the moral qualities, also of Saturn's prudence. At the same time some physical defect in the constitution, with a strong presumption of short life and sudden death may be surmised, as pronounced moral obliquity is always associated with and assisted by some mental or physical defect or malformation, though it be not always apparent.

If the Heart line, instead of being in its proper place under the mounts, lies close to the Head line all its length, it betrays intellectual, calculating selfishness, duplicity, meanness, coldness of heart, envy and hypocrisy. The heart is sacrificed to the head, affection and morality to sorbid self-interest.

Joined to the Head line under Jupiter, there is great danger threatening the life and interests on the lines explained in describing the significance of the letter M written backwards (↔) composed of the junction of the Life, Heart and Head lines. (See previous chapter.)

The longer the junction of the Heart and Head lines the more serious is the danger.

When only connected to the Head line by a

thick branch, the probability is loss of a much-loved relative in early life, causing depression of spirits and a fall in social position; just the opposite of an upward branch to Jupiter. This is all the more certain when the sign is repeated in the other hand.

When the branch is found near the middle of the line running down to the Cerebral line, cutting deeply and very red, the writer has often found it associated with unhappiness in the affections arising from a miserable marriage and severe loss of one much loved.

The Heart line colliding with the Head line (*g*) under Saturn, looks more like a violent death, especially in both hands, and when on the right the individual will probably bring it upon himself.

A very thick, deep, red line in its ordinary place is passionate, if not also violent; the latter being certain when the line bars the hands completely from one side to the other, also continuing round the foot of Mercury's percussion (*h*).

The redeeming qualities of Jupiterian love are perverted and made to add increased zest to the passionate amative propensities. Such a line is as jealous as possible of itself, and more terrible

is the green-eyed monster if the top phalange of the thumb is very short and thick, the Head line short and slanting to Luna, with a markedly plump palm, large and much lined or grizzled mounts of Venus and Luna. A hand like this is capable of anything, not excepting unpremeditated murder, when the amative passion is excited and crossed.

Complete absence of the Mensa line generally denotes some form or other of incurable ailment of body, allowing the life to run up to fifty or more, because not necessarily fatal. The author has found it associated with sterility in a number of cases, mostly of nervous highly strung persons with corresponding hands and the girdle of Venus. Women with the line have been mostly unmarried, and given up to occupations so purely intellectual that they were formerly considered as belonging solely to men.

A double Heart line augurs the extreme opposite, and is good or bad according to the physiognomy of the two lines, consequently indicating inexpressible tenderness and fulness of love, also of morality on the one hand, and the most violent, passionate, brutal impulses of

sensualism on the other, or of course modifications between these extremes.

An ordinary Heart line, if chained (*c*) is a sign of inconstancy. If little feather lines run up and down from the line, it manifests that excess and activity of love which not only wins friends and love easily, but results in numerous flirtations more or less serious—oftener the more (*i*).

The loves and friendships are happy or unhappy, according as the small lines are uncrossed or crossed. If the Heart line is normal and without any branches or feather lines, there is no excess of affection.

A single break in the Heart line may denote a broken attachment, but only in cases so serious as to damage the heart structurally. The break may always be regarded as indicating some physical weakness of the heart perhaps effected by a deep trouble.

A point on the line denotes a loss (*j*) suffered of someone much loved, and more points more losses, though the losses may exist without the points. The griefs may be according to the nature of or through persons represented by the mounts the points are under.

Many little lines crossing the Heart line diagonally along its length, point to heart ailment, and corresponding disappointments (*k*).

A deep scar on or across the line, and attendant short bar lines, shows serious heart derangement, defective circulatory system, or apoplexy, while a Heart line much broken up, scarred and accompanied with short thick lines, tells plainly not only of heart disease, but of insanity or idiotcy owing to an insufficiently nourished brain (*l*).

The Heart line when too highly placed shows liability to jealousy without cause. When it sinks to the Head line or joins at the beginning, there is calculative selfishness mixed with love.

Flirtations are common to lines showing an excess of love and to those denoting indifference and inconstancy.

Red points may indicate heart affection from indigestion, while breaks are ominous of weakness. In the latter case advice should be given to avoid worry, hurry and hasty climbing up stairs, &c.

HEAD LINES (VARIOUS).

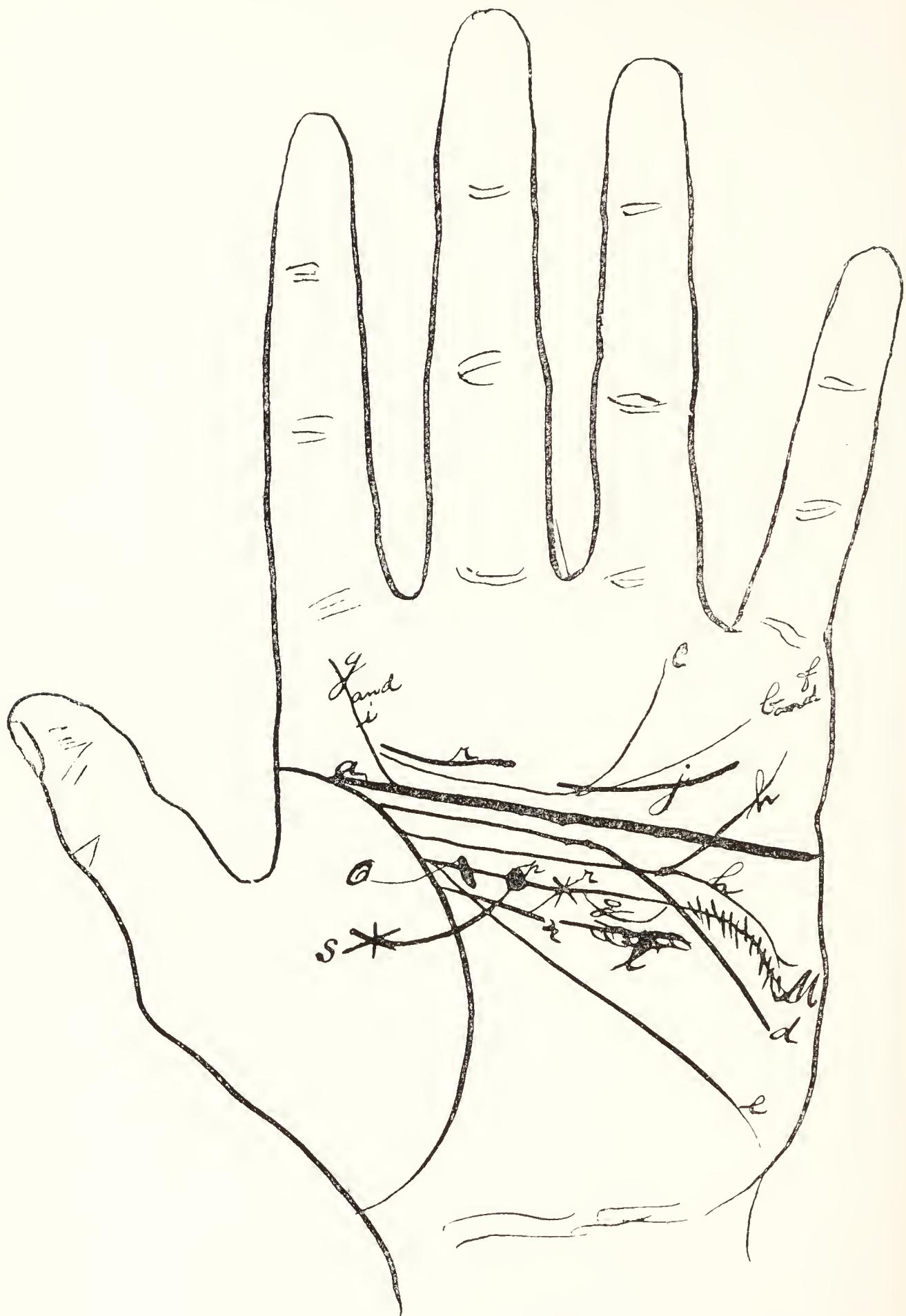
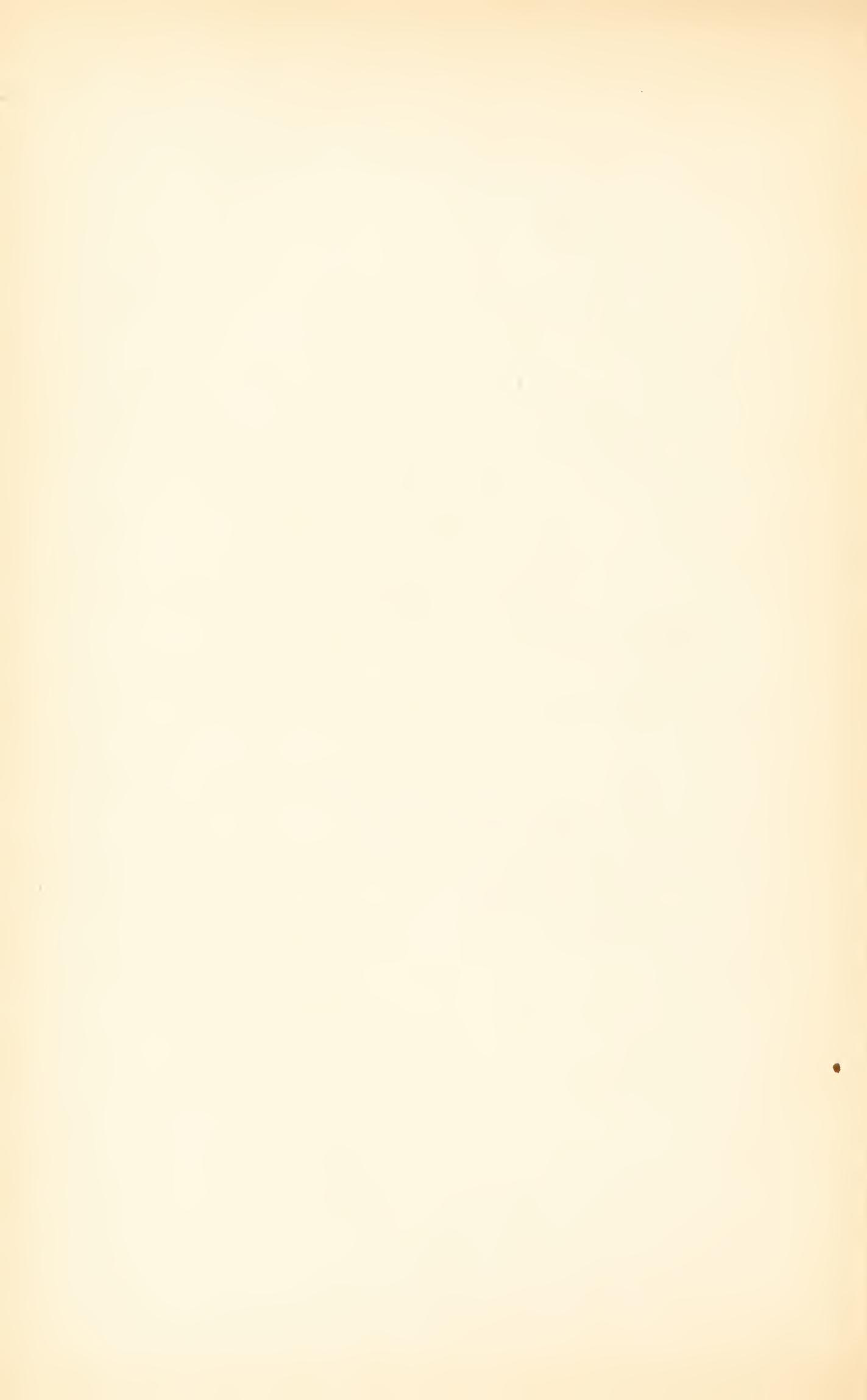


FIG. 17.

EXPLANATION OF FIGURE 17.

- a. Over-calculating and selfish.
- b. Aptness in Bargaining, Law, and Mercurial Pursuits.
- c. Large expectations and efforts.
- e. Impulse, Imagination, Romance.
- f. Treachery, Untruthfulness.
- g. Benefit according to the Mount.
- h. Broad-mindedness, Sophistry, Versatility.
- i. Strong ambition rising to success.
- j. Slow Intelligence in Childhood.
- l. Lack of Concentration.
- m. Head aches or worries.
- n. Shock to the Mind.
- o. Wound to Head or Body.
- p. Fever.
- q. Long nervous Ailment.
- r. Hurt to Head
- s. Brain Fever through Love Disappointment.



V.

THE HEAD LINE.

This line is situated at the base of a sort of continuation of the mounts, extending from a slight junction with the Life line towards the outside of Jupiter to the top of the Moon's mount. That is the direction of an ideal line, giving it a gentle slope downwards to Luna. Other aspects of a proper line are clearness, regularity, good colour and freedom from afflicting marks.

Its connection by position with the upper mounts, Life line and Luna, also the plane of Mars answers to its representation of the qualities peculiar to each mount, finger and thumb, reflecting the same qualities as affect the Heart line or moral line, on another plane or sphere—the Head or intellectual.

An ideal line favours ambition, and by its position near Jupiter, its length assists in giving

clear penetrating judgment with a good memory one way or another, and some perseverance, while the gradual slope downwards adds sympathy or openness of mind to various subjects outside the ordinary matter-of-fact run, also a fruitful imagination and versatile ability. Memory depends on the depth as well as the length of the line; its nature according to direction.

A good Head line is indispensable to success in life, if that success is to be the result of hard, intellectual or artistic effort, and not the mere stroke of good Dame Fortune, as in a happy speculation in which a fool is often as much favoured as a wise man; neither arising from a wealthy marriage nor a lucky legacy.

When the line is strong, long and fairly straight it partakes more of the Mars and Mercury characteristics with less of Luna's imaginative romantic traits; therefore displays more of the commercial, matter-of-fact, or practical qualities.

If, however, the Head line resembles a bar (*a*) in straightness and thickness right across the hand with little of the Heart line, the character is all

head and no heart comparatively, hence over-calculating and selfish.

On the contrary when the Head line is very diminutive, and the Heart line is ponderously large, the heart governs the life, causing acts of love and generosity to extreme foolishness.

These two distinctly opposite signs are never found contradicting each other so loudly in the two hands of one person, but where the balance is on one side in one hand, and the opposite in the other, the left hand shows the inherited preponderance, while the right registers the alteration for better or worse that the individual has wrought in himself. If the person is altogether left-handed, the reverse interpretation must be accepted.

The Head line turning up on Mercury (*b*) denotes a bias towards (perhaps hereditary) or absorbing occupation in Mercurial pursuits, as commerce, science, law, or matter-of-fact literature, &c., according to the type of hand generally, and may be to the part of the mount that the line runs up to—outside for commercial; inside for intellectual. It also denotes aptness.

The Head line does not often turn up to the

Sun's mount (*c*) but when it does, or when a branch runs up to it, the indication points to strong desire for positions of eminence, of authority, of solar occupations, as courtiers, jewellers, gilders, &c. If also the third finger is long, and as long or nearly so as the second, the subject will make great bids and efforts for success in speculations, gambling sometimes, or in venturesome undertakings, as he feels large and must act highly in his pet enterprises. Great gains or as big losses are concomitant results.

A Head line proceeding well up to half-way (*d*) across the hand, then suddenly swooping down on Luna, or doing so from its commencement, denotes idealism, romance, Bohemianism, and in proportion to the swoop downwards.

When the line passes low down on Luna, there is an excess of mysticism, Utopianism and caprice resulting in self-deception, mad folly and misfortune.

A long drooping Head line (*e*) in a good clever hand shows extra appreciation of, and ability for romance, art, occult sciences and similar literature. Such subjects are ruled by impulse, imagination and chafe under restraint, when without modi-

fying conditions as a strong thumb and knotted fingers; thus they are just the polar opposite of those having the upward line to Mercury, with confirming signs giving order, regularity, calculation, common-sense, science, and strictly practical ability.

As a rule, insane people oftener have short, straight, broken up Head or Heart lines with a short thumb and other evidences of a weak, uneven character. The simple explanation is that they have taken trouble to heart too seriously, after the earnest fashion of the straight Head line without the facility and freedom of imagination to forget their griefs in more congenial thoughts or change of subjects, or the assistance of a strong will to banish the trouble from their mind and put their thoughts elsewhere, in either work or play.

A long thin Head line with a wide slope (*f*) on Luna may be suspected of some fickleness of the treacherous Talleyrand type when the Heart line and mounts are not moral. A similar line running up to Mercury is not free from tricky actions approximating to over-sharpness, and to

dishonesty if the mounts and fingers bear similar witness.

A long, moderately straight Head line makes up for various negative defects in the hand, giving strength and tact to overcome positive faults also. It helps perseverance, thoughtfulness, therefore memory also of a kind.

Any excess of the line tends to evil. When it proceeds too far up, down, or across any of the mounts, it denotes probable perversion of the qualities represented by the place of its trespass.

Branch lines to the various mounts bear interpretations similar to trunk lines proceeding thereto, but are not so powerful (*g*).

Forked at the end, that is with one part either straight or running up to Mercury and the other down to Luna, it gives double comprehensiveness (*h*) all-round views of subjects, sophistry in argument, diplomacy, versatility with practical ability to make profit out of Luna characteristics.

Commencing on Jupiter (*i*) or under, with a branch high and well developed on the mount there is a burning ambition to rise in the world, with strong likelihood of success, other signs concurring. The Jupiterian nature generally is

powerful and active, giving hopefulness, cheerfulness, generosity, ready sympathy, &c.

The Head line narrowly separated from the Life line at commencement gives readiness spontaneity, self-reliance and an intelligence which learns with avidity, provided the line is altogether good, &c. If the Life, Heart, Head and Fate lines are all good at beginning, the infancy proves healthy, happy and prosperous.

Widely separated from the Life line, it denotes much impulsiveness with carelessness, and other things explained in the chapter on the Life line.

When the line is very short, also widely divided from that of the Life, the subject is exceedingly changeable in mind, incapable of long study at a stretch, or of perseverance by free-will in any uncongenial task, is fickle in favourite pursuits also, troubled with a treacherous memory, prompted by phantasy more than reason, constant only in inconstancy, and is unfitted for a life of hard intellectuality. A weak thumb makes things worse, and misfortunes are bound to come even in an otherwise good hand. Happily the wide space has one good thing, though that good is often questionable. It gives

that readiness or assurance which makes a dash for success, and is characteristic of many talented public entertainers with the Head line well developed.

Joined to the Life line as far as under Saturn. (See explanation in former chapter on Life line.)

Free from the Life line (*j*) and only commencing under Saturn, the intellect has not been developed until late. If the first half of the Life line is indifferent, the corresponding part of life is generally unhappy through ill-health and unfortunate circumstances.

As perception or intelligence is closely related to the eyes, a poor or injured Head line is often associated with weakness or disease of the eyes.

Stopping suddenly under Saturn, there is danger of many imprudences and bodily hurt. Ceasing under Apollo there is some lack of stability.

A strong branch from a rather or very weak Head line joining the Heart line, and running with the latter so as to appear lost in it, the interpretation is an over-powering love affair. If the branch proceeds from the upper line to the lower, it means the loss of one much loved.

It is not good to have the line of intellect

(Head) out of its place and occupying itself near the moral (Heart) line. So placed, and smaller than the upper line, judgment and self-interest are sacrificed to blind affectionate impulses, however good. The reverse holds true when the Heart line is out of its place, beside the Head line, also smaller.

For a good and wise disposition both lines should be in their proper positions, with neither too wide nor too narrow a space between them. Great width between the two denotes openness, and good-heartedness to extravagance.

The full and exact meaning of a double Head line is rather hard to say. The author has found it accompanying an extra share of intelligence, and on others without abundance of intelligence, but a very active nature that made a speciality of a mental pursuit, with a determination to excel in it, although at one time quite a stranger to it.

Absence of the line has a double significance, *i.e.*, an incurable though not necessarily fatal constitutional weakness, with a lack of mentality.

The line turning back towards the thumb is a testimony of egotism with consequent troubles.

Pale and broad, the brain is enfeebled.

Unequal in width and shape, it suggests disturbed mental operations through bodily illness.

Chained, it shows a lack of concentration (*l*).

Much crossed by little lines, it is a sure intimation of headaches and worries (*m*).

A break always indicates injury by a shock to the mind on hearing very bad news or by an accident (*n*).

Split throughout its length, it is a sign of a softening and disordered mind, as in cases of insanity.

Red points on the line denote wounds (*o*).

Black spots are signs of fever or influenza, the latter especially when on the Head line under the space between the first and second finger. When more to the centre of the line it is indicative of ordinary fevers (*p*).

Knotted all along the line and of a bilious colour, it suggests something worse than an overflow of bile—murderous promptings.

The Head line islanded shows a long period of worry, with a disordered nervous system. The length of the island is proportionate to the ailment and troubled state of mind (*q*).

A star on the line signifies harm to the head (*r*). If a square surrounds the star, there has been preservation from the worst of the mishap.

A star on Venus connected with a line running to a black spot on the Cerebral line, denotes brain fever, through disappointment in love (*s*).

A short Head line restricts itself to one or two subjects, with a corresponding memory; while a long deep line comprehends more subjects, also remembers more, and is more tolerant in views. The nervous illness of an islanded Head line may be caused by overwork.

Many persons with the line turned up to Mercury are close bargainers, even in petty shopping, while those with the line curved to Luna are happy-go-lucky, and easier to deal with in business.

A long Head line with a long 4th finger, with the first joint developed, shows reasoning, literary ability.

With the Head line turned up to Saturn, there is danger of an unpleasant fatality—physical injury; when directed to Apollo, the inclination is to solar pursuits and persons. A

branch to Saturn promises success in earthy or Saturnine pursuits; to Apollo, some success in solar pursuits—jewellery, art, &c.; to Mercury, the same in business or sciences, &c.

VI.

THE FATE.

Is there such a thing as fate, and if so, in what way are we fated? This is a question needing a careful answer, or much evil may be done. The idea of fate is believed in to such an extent in Turkey that progress in civilisation has been almost at a stand-still for centuries. The Turk says his present condition is "the will of Allah," so, instead of doing anything for himself, waits that God may do all for him.

Similarly, many people in this and other countries have this saying so firmly wedged in their minds—"what is to be, will be"—that they make little or no effort to stave off some threatened misfortunes, and thus suffer much that is avoidable. The saying is strictly true, but not the interpretation often put upon it, *i.e.*, that the future is not in our own hands, and that everything will happen after an automatic fashion, no

matter what attitude we maintain toward them, whether of assisting, being neutral, moderating or retarding.

Only in a limited sense is the saying correct, relating to things over which we have no control, or apparently none, as our parents, social status, environments, and training.

Just suppose, however, one moment, for the sake of argument, that there is anything in the doctrine of re-incarnation; we did choose our parents, place of birth, environments and form of education, not of free-will exactly, but of necessity, as the nature of our character, talents, habits and disposition, brought over from previous lives on this or some other planet, compelled us by the laws of affinity and of re-adjustment, or balance of forces into such a re-birth as affords us the best conditions for progression along the necessary lines of development, physically, socially, intellectually, morally, and spiritually.

The idea of re-incarnation was common in the time of our Lord, for we read that He was asked by one of His disciples concerning a blind man, "Who did sin, this man or his parents, that he

was born blind?" How could he have sinned before he was born, except in a previous life?

The *exact* degree of our free-will is beyond our present knowledge, therefore we should always lean towards charity in our judgment of others.

A sensible way of looking at the vexed problems of life is expressed in the saying "*what is, is best*," provided we interpret this providence-teaching saying by accepting our present position cheerfully, with the blessed determination to make the very best of our circumstances, while looking upwards and aiming higher.

In that way we will be transmuting base metal into gold, thereby winning for ourselves a vastly superior character in the life to come.

Do you deserve, and will it be for your highest interests to gain a pearl of a wife, a princely fortune, with honourable mention on the tongues of all men? If you do (and you don't know), you will gain them neither by undue haste to enrich yourself, nor by idly folding your hands and saying "*Kismet*."

God helps those who rightly help themselves. Thus interpret the passages "Take no thought, etc., " as no *undue* thought, and "Not a sparrow,

etc.,” as indicating a good and wise prevailing providence.

Profiting by experience as a child keeps away from the fire after once burning its fingers, so we larger children are tempted into the flame of sin, and when sufficiently scorched by it, that the fact “sin is altogether unprofitable” has been burnt into our very nature, therefore a part of us, sin cannot charm or tempt us any more. In that sense ignorance is the mother of all sin.

Mere theoretical experience of the evil of sin does not save a man from it, else pastors and their flocks would not go astray. Practical experience as a sinner, or as witness of its deceitful effects is necessary to effect unswerving conviction that sin does not pay, and to become superior to its fascination. We may take a long or short time to learn the foregoing as applying to all forms of sin, just as we please.

An excess of any quality shown in the hand is not bound to result in sin. The extra force can be turned to a useful purpose. An excess of amativeness (Venus), for instance, instead of preying on society may find happy exercise and gratification in championing everything for the good

of the fair sex. Athletics, business, or mental pursuits are channels where any extra energy can be profitably spent.

The doctrine of total depravity is a fraud and libel upon God and man. The most foul-mouthed of colliers hesitate not to risk their lives to save those of their fellow workers even though they may have been fighting them the day before. Some of the basest of murderers could never hurt a child. There is good (God) in every man. All our faculties are good servants but bad masters, and evil is the result of perversion. Self-government is the thing.

It is amusing to hear some people taking all the credit to themselves for their successes, but throwing blame for all their misfortunes on the stars. Pity the poor stars. The fact that the lines on the hands are constantly altering somewhat, for the better or worse, just as we choose to make them, shows that we fate ourselves, so there is no need to worry.

The fact that the lines alter for the better or worse, according as we live, is a strong argument against blind fatalism. See page 237.

A wise man rules his stars by learning to know himself and acting accordingly, while only fools obey their stars by yielding to their evil propensities.

EXPLANATION OF THE SATURNIAN LINE.

- a. Ideal Line.
- b. Happy Life and Marriage.
- c. Success by Personal Effort.
- d. Tied to Mother's Apron (metaphorically).
- e. Life's Career, &c. dependent on Others.
- f. Life's Career, &c. dependent on Others
- g. Fate chosen by self, but influenced by Others.
- h. Fate ruled by Love (Lover) and Imagination (of Others).
- i. Cessation of Prosperity.
- j. Serious Effort, starting in Middle Life.
- k. Occupation or Person shown by the Mount.
- l. Extreme action of the Mount.
- m. A change of Occupation or Effort.
- n. A troubled Time.
- o. Ill-health and similar Success.
- p. Several Changes and Failures.
- q. Losses late in Life.
- r. Obstacles and Interferences.
- s. Troubles in Infancy.
- t. Losses of Position or Money by Parents.
- u. Mystery of Birth.

LINES OF SATURN



LINES OF SATURN.

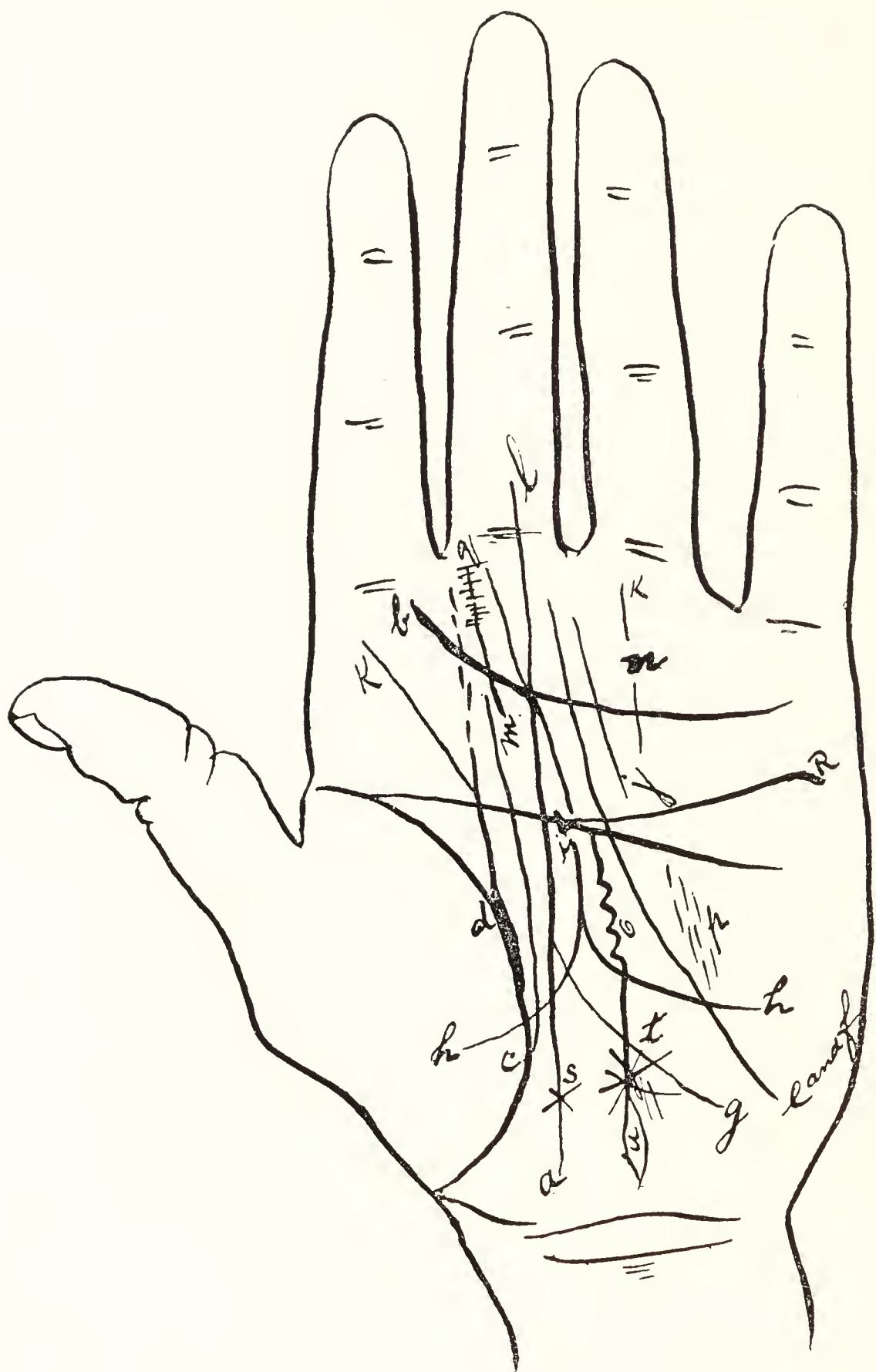


FIG. 18.

VII.

THE SATURNIAN LINE.

(See Fig. 18.)

As character and events are shown in the hand as a whole, and on all the lines as well as the so-called Fate line, the author prefers to call the latter *Saturnian*.

An ideal line of *Saturn* (*a*) starts from near the wrist, running steadily, evenly, and well coloured to the middle of *Saturn's* mount. Such a line bespeaks a life of earnestness impelling to persevering activity. That it always means wealth is positively denied, but with corroborating signs it may mean a grand destiny in the way of a useful, purposeful, active life. Not all who live the most industrious, nor the noblest of lives are the wealthiest. It is oftener the opposite.

Equally as much good is indicated (*b*) when the *Saturnian* line joins the *Heart* line, running up

on to Jupiter, as that favours a happy and wealthy marriage. Coming from the Life line on Venus (*c*) it promises success as the reward of personal effort. If, however, it appears bound to the Life line for some distance, the subject's advancement has been retarded: tied to his mother's apron strings (metaphorically) (*d*).

When starting from Luna (*e*) the subject's life has been, or is, more dependent on others, as regards money, circumstances, and profession. Ina Oxenford says, "if so only in the left hand, the influence is purely mental, causing the subject to take up some career. In the right hand only, the subject will be placed in a situation by someone outside the family. If in both hands, inclination and influence work together." Hence in a woman's hand it may mean date of early marriage.

The Saturnian line usually appears most emphatically when the subject begins work or real study, the first step in life's duties; and, according to the character of the line, so is the fortune or misfortune.

The Moon, being the parent of change, is responsible for more sudden revolutions in circumstances than all the other planets put together; hence,

according to the number of lines thereon joining or affecting the Saturnian line, so are the number of influences, or changes, etc.

The lower the line begins on Luna (*f*), the earlier is the subject's fate taken in hand by others. If starting at the same place in both hands, the change was with the subject's approval.

The longer and better the line, the happier the life in the highest sense (*f*).

Arising from the wrist with a fork from Luna, the destiny is of one's own choosing, but strongly united to, and influenced by that of another (*g*).

Occasionally the line is forked at the start, one part rising from Venus and the other from Luna, (*h*) when it signifies that love and imagination, or the qualities of Venus and Luna, also representative persons will have much influence in moulding the life. The subjects are likely to prove quite romantic in their efforts towards success, running great risk.

Stopping permanently at any part of the hand, (*i*) it denotes a cessation of prosperity at the time indicated. Effort does not necessarily cease at the time corresponding with the stoppage of the line.

If there are serious damaging marks or lines at the junction of the Saturnian, Head or Heart lines, then it may be presumed that affairs of the head or heart, physically or mentally, have had to do with the break in fortune.

If the line of Saturn only starts from the (*j*) plane of Mars, there is not much effort until the middle of life, according to the exact period denoted. The individual may be rich, and in polite society, but that oftener hinders success than promotes it, as there is less stimulus to industry.

The line terminating on Jupiter, Apollo (*k*), or Mercury, denotes that the subject is engaged in occupations, or with persons represented by the mount to which the line passes. (See Mounts.)

When this line passes right across one of the upper mounts, trespassing into a third phalange, extreme action is denoted of the attributes represented by the mount (*l*). The result is good or bad according to the general character of the line and mount.

A break (*m*) on the line is not always unfortunate. Commencing again a little before and at the side of the break, it denotes a change of position and prospects.

Sometimes the line disappears entirely (*n*) for a while, appearing again further on, thus indicating a period of trouble, illness, or inaction ; its re-commencement marking the period when the subject found himself (metaphorically) on his feet again.

An excellent Saturnian line annuls in part the evil significations elsewhere, but to be thoroughly successful must be backed up by a good Solar line and clear well-formed principal lines and mounts.

A deeply-furrowed line of Saturn bespeaks regularity and perseverance in occupation, that to many would prove unbearably monotonous.

A wavy line shows much change and worry, whether from changeableness of mind, ill-health, or uncontrollable circumstances must be judged from other signs (*o*).

If the line resembles a corkscrew at any part, and is preceded or succeeded by a good straight line, it is a certain symbol of a tortuous, difficult experience during the crooked period (*o*).

Made up of faggoty little lines for a while, the time so marked should be judged as one of several changes or repeated efforts after failures (*p*).

Cut by many little lines on the mount, losses at the close of life are presaged (*q*).

If the line is damaged by chance, irregular (*r*) lines, obstacles, and interferences may be inferred; from enemies when proceeding from Mars; the opposite sex when from Venus; commercial or literary men from Mercury; dignitaries, or judges, &c., if crossing from Apollo or Jupiter; sailors, writers, artists, &c., when crossing the line from Luna.

Be it noted also, that the obstacles may be caused by the qualities as well as the persons represented by the mounts these trouble lines arise from. The stronger and worse the appearance of the lines by islands or other irregularities, also the more the Saturnian line is affected or broken by it, the worse the corresponding evil.

Lines thickly grooved, cutting this line from that of the Heart, the trouble indicated is a very sorrowful one of affection, also injuring the prospects or fortune.

If, however, the cutting line rises from the Head line, the trouble has to do with business, law, or intellectual affairs.

A clearly-defined line running from the percussion of Mercury and cutting the line of Saturn

indicates the time of widowhood. If the cutting line is islanded, it denotes the time of divorce. (See marriage and divorce lines.)

Attendant or joining lines running up from Luna are called Influence lines. The stronger and longer they are, also if they join the Saturnian line, the greater is the influence of the individual represented. The point of juncture shows the time at which the influence becomes demonstrably operative as in marriage.

If only faint lines lie alongside the line in the right hand, they denote persons with whom the subject has to do, either in business, pleasure, or in love. If only small, they may be mere indications of others, as say children under our influence and control.

Influence lines always mean changes of one kind or another, either of residence, occupation, friendship, or marriage; sometimes all rolled into one.

Good lines joining—not cutting nor breaking—are evidences of benefits by money, patronage, change, or marriage.

When a branch line to Apollo runs from an

Influence line joining the Saturnian, it is a good sign of benefit in position.

A double line of Saturn, if good and ending on different mounts, is particularly fortunate, showing the helpful assistance of a steadfast and talented companion, lasting proportionately to the length of the Companion line. It may also mean a double occupation like a double Head line.

People with no Saturnian line are to be found among both rich and poor, but of one thing you may be certain, that their lives are indifferent—an animal existence whether of plenty or poverty, instead of conspicuous progression and accomplishment.

Crosses on the line at the base (*s*) near the wrist denote family troubles in infancy; on the influence lines, the same to those influencing. On other parts of the line judge according to dates.

A star at the base near the wrist and beginning of the line indicates loss of position or money by parents in childhood (*t*).

An island at the base of the hand (*u*) and beginning of the line is suspicious of some mystery in connection with the birth. An island on the line higher up towards the centre is an evil sign of

unlicensed amative passion. Even on a hand otherwise good it denotes an unhappy, hopeless passion where the marriage tie is concerned.

Many thread lines at the commencement, low down the palm, mark the influences of several persons interested in and affecting the life when a child, as when taken charge of by several families in succession.

Much crossed or broken up at the earliest part, worries and changes of the parents and subject were plentiful.

Thus, at a glance, the most prosperous or troublesome period of a person's life may be seen in the hand.

It should be remembered that the left hand shows the disposition or tendencies, while the right hand advertises deeds. In persons who are altogether left-handed, judge the reverse.

When wicked signs are observed, look to see if there are sufficient corroborating signs before giving an unfavourable verdict, as all of us have inclinations to one form or another of sin, which is not sin in itself and may not result in wrong-doing. If the Saturnian line

appears better in the right hand than in the left, it signifies that the destiny of life has been improved on, that we have made the best of our opportunities, instead of going backwards on prospects.

EXPLANATION OF FIGURE 19.

- a. Ideal Solar Line.
- b. Reward about Middle Life.
- c. Benefit principally at about 25.
- d. Good change at about 35.
- e. A money-worrying period, 15 to 31.
- f. Loss of Money, &c. through an Enemy at about 44.
- g. Good change by Mercurial Occupations at about 48.
- h. Too many pursuits, causing Losses, &c.

APOLLO'S LINES.

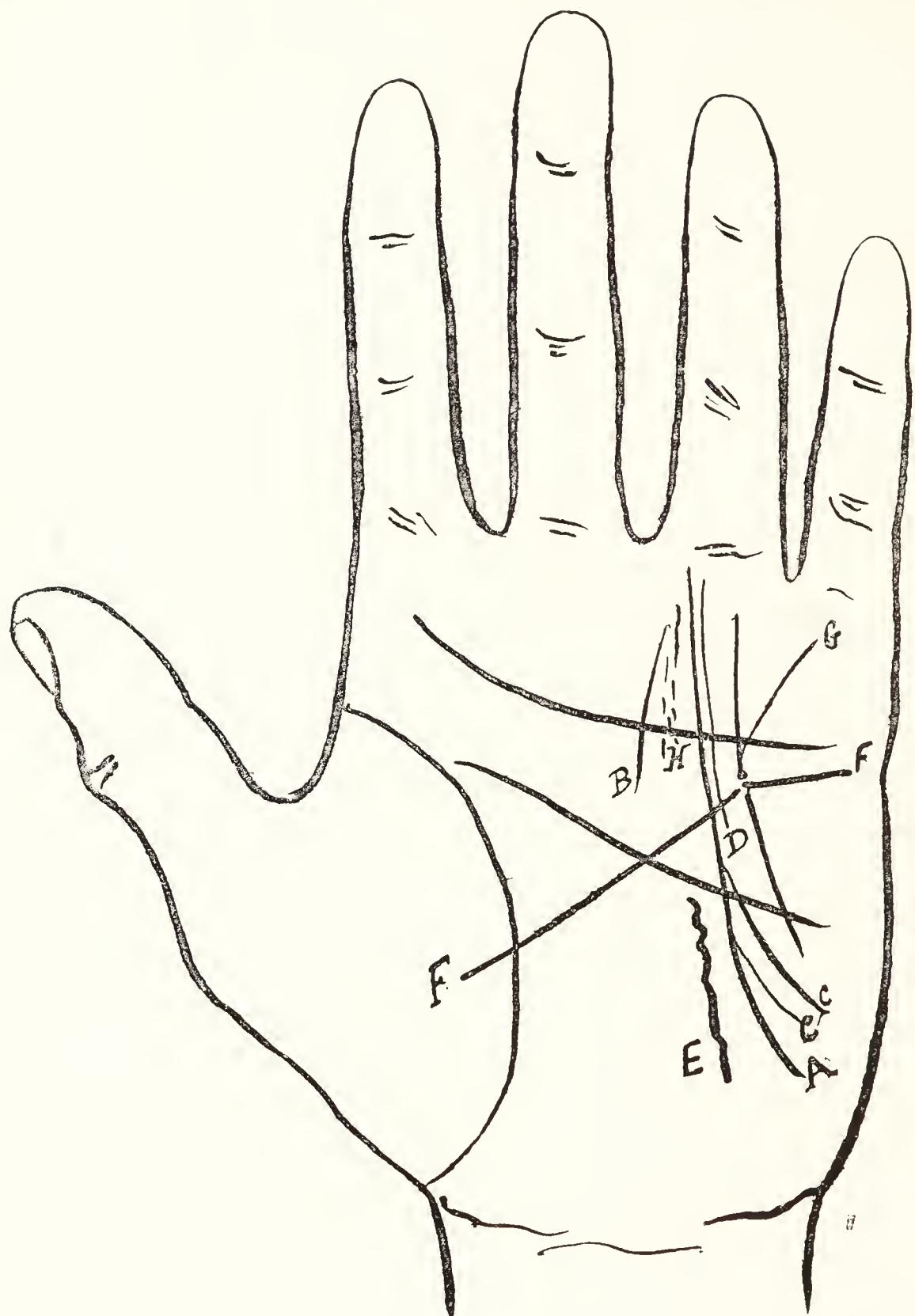


FIG. 19

VIII.

THE SOLAR LINE.

(See Fig. 19.)

An ideal line of Apollo (α) commences low down on Luna, running evenly, well coloured, and unbroken to the centre of the Sun's mount. It signifies the harmonious action and inter-action of the Solar and Luna qualities—spirituality, self-esteem, ideality, love of the artistic and beautiful, jewellery, etc. The better the line and mounts, the greater is the good indicated, also to health, finance, fame and marriage, so far as can be judged from these three signs alone.

If the line covers much of Luna, benefit will arise from strangers, the populace as well as relatives. If well marked on Apollo, especially if doubled for some distance, the greater the favour from dignitaries.

The lower the line starts on Luna, the sooner

is the subject's welfare affected by others. When commencing from near the wrist, the securing of prosperity is sought principally by the subject in early life.

When beginning from the Saturnian line, the efforts are made by self chiefly, dating specially from the time signified.

When from Venus, the success is prompted by Venusian and Solar qualities and persons, as parent, friend or lover.

Only rising from the plane of Mars (*b*) the reward of effort does not come until the period at which the line starts.

The success of an excellent Saturnian line is incomplete without a good Solar line.

When the latter is absent, the subject may go through life comparatively unappreciated, be his talents ever so great.

Indeed the Solar line may be considered as the sign denoting the proportion of reward according to its development.

A good Solar line from Luna on an untalented hand signifies that the subject's fortune is dependent on others.

Companion lines from Luna (*c*) bespeak benefits

by promotions, or legacies, dating in a general way according to their point of contact.

The reward shown by a good Solar line must be judged in part also by the general shape of the hand.

The good promised by an excellent Solar line is considerably modified by a poor meagre palm, or other unfortunate signs.

Women oftener have this line than men, and they receive the reward or earnings of men. They also have more of the spiritual and psychical in their natures, with higher and larger moral phrenological organs. The fair sex is also fonder of the beautiful in form and spirit; thus their passion for flowers, æstheticism, true nobility of character and manhood. All the foregoing accords with the happy configurations of the Sun and Moon's mounts connected by a good line or lines.

In a man's hand it is more associated with power, responsibility, while in the hands of domestics or employees it signifies their measure of reward from their employers and others.

A double line of Apollo formed by another line running either from the Saturnian line or plane

of Mars (*d*) denotes a change for the better according to the time marked. The better the line, the same the change, whether of position, employment, or what not.

Thinking very seriously and anxiously (*e*) about making money, with persistently hard efforts to earn it, also to meet current expenses causes the line to be deeply grooved, if not tortuous; hence such a line is not an indication of wealth, unless the line runs clearly and evenly before or afterwards.

When broken by worry lines (*f*), the mounts or lines from which the worry lines rise show the origin of the troubles, *i.e.*, from Mars—business or enemies; from Venus or the Heart line—the opposite sex or affections; from Luna—outside sources, acquaintances, and a troubled imagination.

Similarly to the Saturnian line a break on the Solar line, though meaning some temporary misfortune, may result in vastly improved circumstances if the line runs on much better afterwards, or if a strong well-formed branch does so.

Branch lines always indicate changes according to the times they mark, and the mounts they proceed to (*g*).

Paleness of the line signifies some ill-health as all the lines are then likewise affected.

Absence of the line indicates the lack of or only meagre possession comparatively of the things its presence promises.

When the line appears cut up (*h*) into a number of small thread lines, success is spoiled by dividing the energies among too many pursuits.

There are men of immense wealth with no Solar line, but they only inherited money; they never made it; hence no thought of making money, nor of any effort for a particular accomplishment is compatible with little or no Solar line.

When the line is wavy, it denotes fluctuation and uncertainty as to money and fame at the time signified; if the line disappears for awhile, loss of money and position, or fame, may be judged. Unless a good line is accompanied by good mounts of Apollo, Venus and Luna, with a similar third finger and artistic tips, only appreciation for art instead of splendid artistic ability may be inferred.

I am inclined to read the terminations of the line in the same manner as the Saturnian

line, *i.e.*, to $\text{\textcircled{h}}$, earthy occupations and with corresponding persons, perhaps also old people; to $\text{\textcircled{O}}$, art, &c. to $\text{\textcircled{X}}$; commerce, science, literature or oratory.

EXPLANATION OF FIGURE 20.

- a. Good Mercurial and Health Line.
- b. Indigestion from about 22 to 50.
- c. Biliaryness with a Similar Temper.
- d. Severe Headaches, &c. between 22 and 43.
- e. Fever.
- f. Clairvoyance or Occult Ability.
- g. Luna or Imaginative Line.
- h. Capricious and Disordered Imagination
- i. Girdle of Uranus denoting highly strung Nerves, &c.
- j. A short Girdle (better for domestic life).

MERCURIAL LINES.

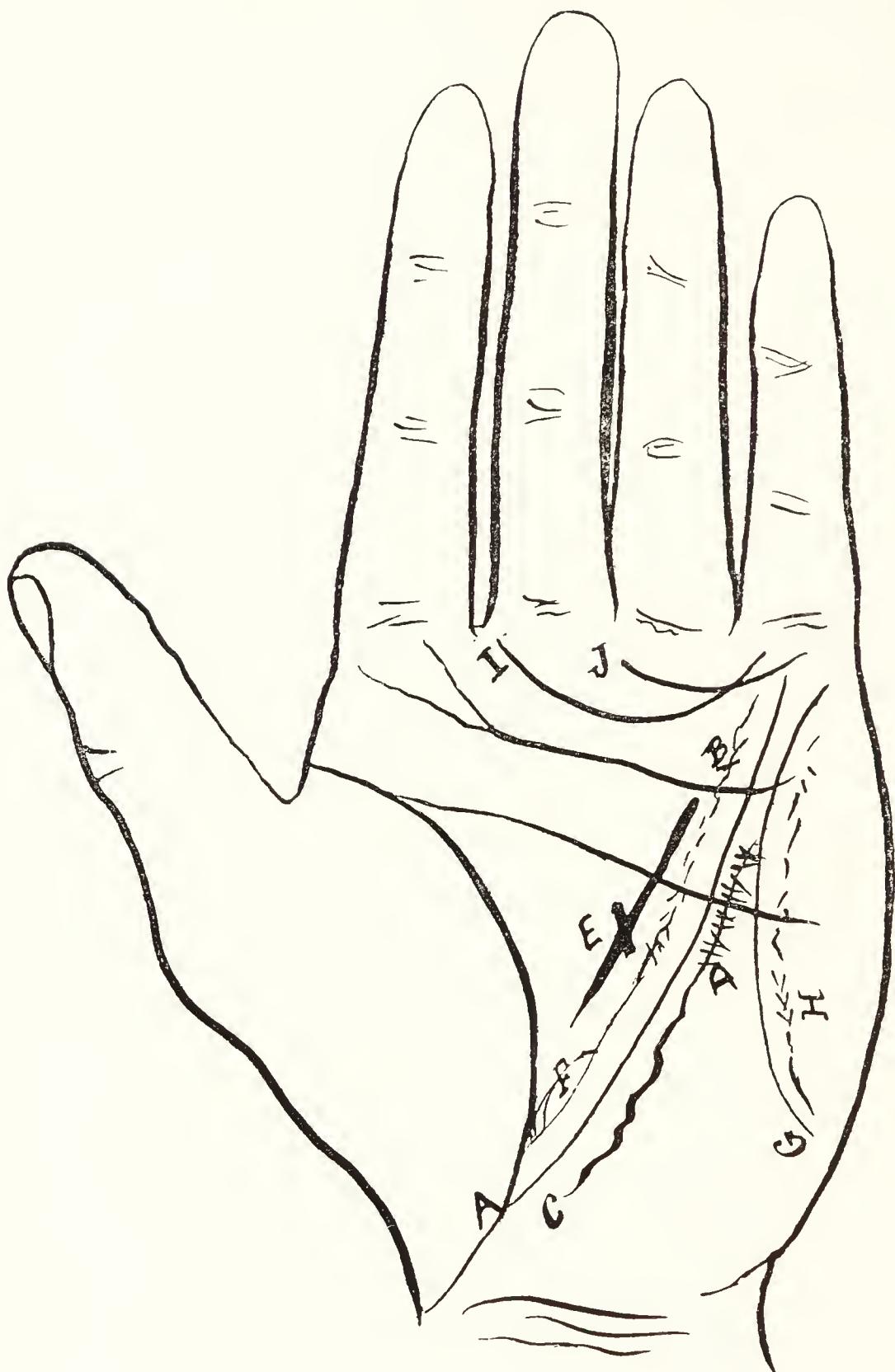


FIG. 20

IX.

THE HEPATICA LINE.

(MERCURY'S).

(See Fig. 20).

An ideal line is none at all; next in desirability is one starting from the wrist or Life line, running well to Mercury (α).

Absence of the line signifies robustness of health. Its presence denotes a more or less mental or nervous temperament.

According to the strength and evenness of the line so is the health.

The line might be called the line of Mercury as it is intimately connected with intellectual perception, and an active mentality.

It might also be called a Mars-Mercurial line, as it passes over a part of the plane of Mars, the latter representing, to some extent, the sense of taste and power of digestion.

A much broken-up line denotes indigestion (*b*) and weak digestion when the line is feeble, with corresponding irritability of temper. Tortuous (*c*) and dark coloured it denotes biliousness, with a malignant temper to match. Small thread lines crossing the Hepatica denotes headaches or neuralgia (*d*).

Very red, with a deep red point, it suggests fever (*e*).

Connected to the Life line by a loop or island it denotes clairvoyance or occult power (*f*).

The better the line, the better the disposition and temper. Uneven on a bad hand, there is a suggestion of fraud one way or another; also of covetousness, the latter being the parent of the former.

The line when islanded suggests nervous illness, and crankiness if the little finger is not straight.

A double line accentuates the Mercurial characteristics, denoting a too highly nervous temperament. From its position on Luna it may be called the line of Neptune.

X.

THE LUNA LINE.

(Fig. 20).

When in good form the line rises from the lower part of Luna, passing in a semi-circular or new moon shape, on to, or near Mercury (*g*). It is pre-eminently a Luna line, as it compasses the mount, with a dash of Mars' and Mercury's mounts.

This is not a common line, being peculiar to imaginative, intellectual or talented Luna people. Properly shaped it denotes intuition of one form or another, thought-reading to an extent, and with various confirmatory signs not only appreciation of, but ability for occult sciences, clairvoyance, &c.

With an island on the line it denotes somnambulism. Forming a triangle with the Saturnian and Head or Heart lines, it assists in the practice of Palmistry, &c.

If the line is of capricious shape (*h*), tortuous, broken up or feather lined, there is corresponding caprice of imagination and action.

CHILDREN.

These are supposed to be shown by lines on the outside of Mercury; straight perpendicular lines denoting boys, and slanting lines girls. The stronger and longer the lines, the cleverer the children, and special distinction is said to be the lot of that one signified by a long, strong line running right up into the third phalange of the little finger. As it takes two persons for one or more children, the hands of both parents should be examined, and even then too much faith should not be put in these lines. Small thread lines are said to denote children so delicate as to give up the ghost.

XI.

THE GIRDLE OF URANUS.

(See Fig. 20).

This line is also a half-circle (*i*), commencing between the first and second finger, extending beneath the mounts of Saturn and Apollo, and ending between the third and fourth fingers, or on Mercury. An ideal line is none at all, as its presence is never significant of good.

The definition given by old chiromantists as to amative sensualism is very incorrect. It is found on those of a mental or nervous temperament, who are sensitive, restlessly active in mind if not also in body, fond of the occult, often possessing some ability in that direction, accompanied by some impatience or irritability.

The shorter the girdle the better (*j*) for the subject's happiness in the domestic spheres and ordinary sense enjoyments of life. The line suggests a kind of acute but irritant action of the mental faculties.

Those possessing the line are never satisfied when they have gained their ideals. With a highly developed Luna, not over-lined, the subject's expectations are fairy-like. The girdle means sudden ups and downs, disputes with superiors, desire to be master, some extravagance in a good hand and debauch in a bad one.

EXPLANATION OF FIGURE 21.

- a. Attachment signs.
- b. Union or Marriage Line.
- c. Unhappy Marriage or Union at about 33.
- d. Happy Marriage to Solar Person at about 25.
- e. Loss of Sweetheart, Husband, or Wife.
- f. Long Engagement without Marriage.
- g & h. Marriage to a Person, or Occupation signified by the Mount.
 - i. Hindrance to Marriage from Relatives at about 20.
 - j. Illness of Partner or Lover (too early for Marriage).
 - k. Judicial Separation or the Like.
 - l. Thoughts of Adultery.
 - m. Loss of Money and Reputation through Husband, Wife, or Lover, at about 35.
 - n. A long and strong Attachment.
 - o. Unhappy Love, spoiling the Career from 50 to 60.
 - p. Danger of Excessive Drinking through loss of a beloved one.
 - q. Unhappy Marriage to a crusty old Person.

MARRIAGE LINES.

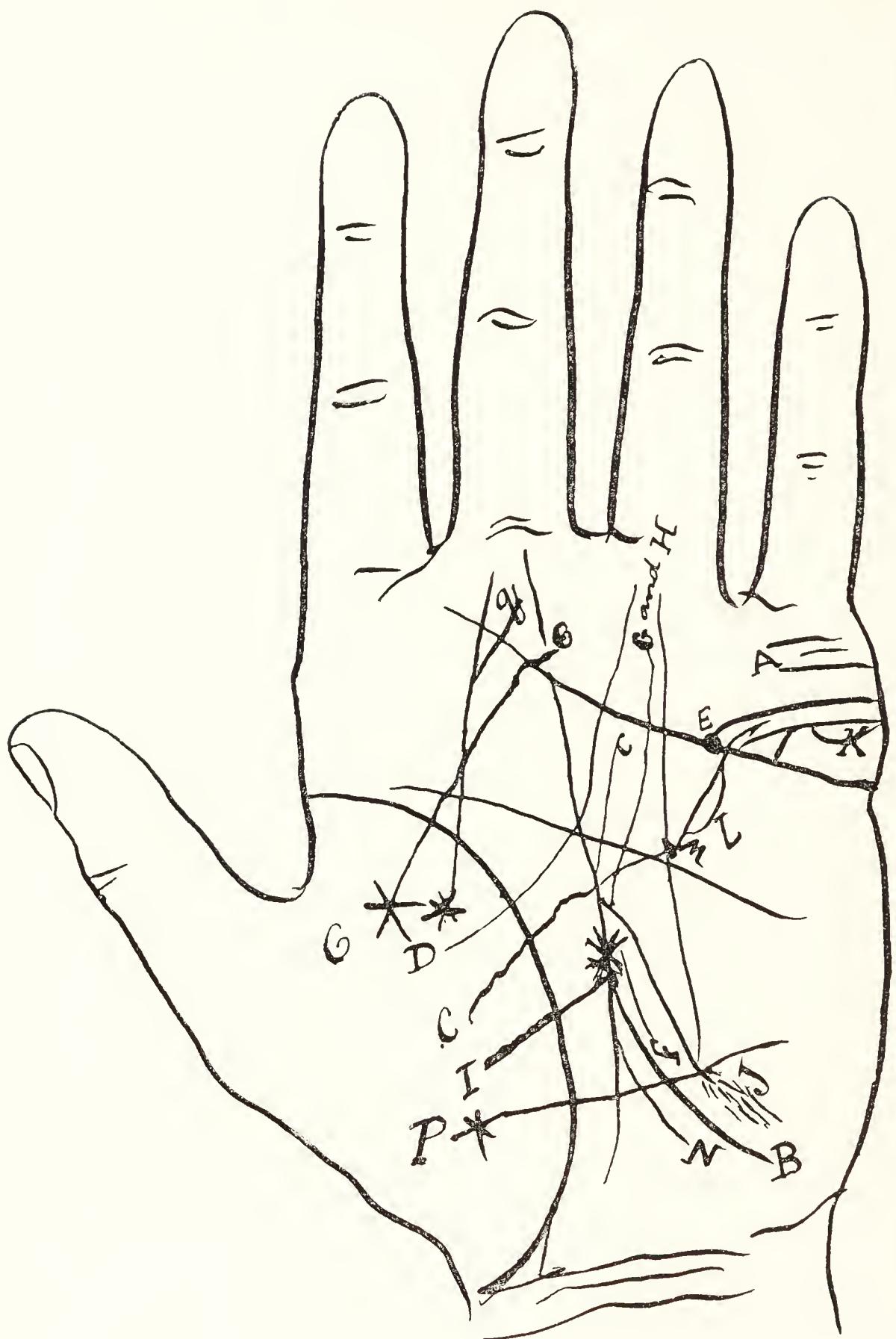


FIG. 21.

XII.

THE MARRIAGE LINES.

Marriage, according to palmistry, as in astrology, does not necessarily include the civil marriage ceremonial, but it means that amount of love between the sexes which binds two hearts together as one, and results in physical union.

Every man and woman has his and her counterpart somewhere, without whom none are perfect. We were all born one of twin souls, and for happiness must have the other half.

There are differences of opinion as to the signs of marriage on the hand. The fact is, marriage is shown by lines from more than one mount, and sometimes by branches from a line according to the kind of marriage as we will see.

Horizontal lines on Mercury's percussion (α) are said to be attachment lines. Katherine St. Hill says, that "if the line is near the root of the finger, marriage will take place early; if in the

centre of the percussion opposite the middle of the mount, from twenty-five to thirty; if lower down, about middle age." Cheiro dates attachments or marriages just the opposite way from the Heart line upwards, thus lying close to the Heart line from sixteen to twenty-two, centre from twenty-two to twenty-eight; three-quarters up the mount, twenty-eight to thirty-five and so on. The author has little faith in these lines as indicating certain marriages, though it is true that the most sensitive, impressionable subjects have most of these lines, and are the quickest to believe others are in love with them, or that they are in love themselves. The strongest lines are supposed to denote really serious attachments, and the small ones slight flirtations, which of course don't show in a thick skinned unimpressible nature.

More reliable signs are lines (*b*) called influence lines, joining the Saturnian line from Luna. The lower the line starts on Luna the earlier the influence; the longer and stronger the line, the more powerful the influence, and the period it marks by its junction with the Saturnian line denotes the time when the love amounts to

marriage. Lines commencing very low (*b*) on Luna sometimes denote marriages appointed by guardians or parents, being out of the subjects *own* control. If full affection is gained and reciprocated by the subject in such a case, the Influence line will join the Saturnian, denoting the time of the heart's union. If there is little love in the match, the lines remain separate, and earlier or later longer-joining lines will mark the dates of real love.

Unhappy marriages are shown by worrying (*c*) branch lines from Venus or the Saturnian line denoting the change of surroundings, residence, and occupation.

A good line from Venus travelling to one of the mounts denotes love equal to marriage to one whose character or occupation may be judged from the mount or part of the hand the line goes to, as explained in the description of the mounts (*d*). (See The Mounts).

Though the little lines on the percussion (*e*) of Mercury look too small to bear all the responsibility of marriage, it is true that a line passing between the Heart line and the percussion often accompanies the loss of someone very much

loved—sweetheart, wife, or husband. If the Attachment line joins the Heart line abruptly, or in a dot, star or bar, the loss is all the more probable.

Sometimes the Influence line comes near (*f*) to and runs parallel with the Saturnian line a good length without joining, indicating that the subject has been engaged several years but has not married.

A branch from a strong Influence line (*g*) to one of the upper mounts may signify marriage to one whose disposition or occupation is represented by the mount the line travels to, the result being happy or unhappy according to the particular lines, whether good or bad.

Branch lines to Jupiter and Apollo (*h*) favour early marriage, but to Saturn, marriage is often either delayed, or to someone comparatively old, with attendant disappointment.

Lines from Venus breaking the Saturnian (*i*) line where the Influence line joins, bespeak hindrances to the marriage by relatives or other lovers, while a star at the same place shows catastrophe. Worry lines from Venus to the Heart lines indicate trouble in the affections.

When the Influence line has fine thread (*j*) lines dropping from it, trouble through illness of marriage, partner or lover is shown.

An island or fork on one of the Attachment (*k*) or Union lines on Mercury's percussion, threatens judicial separation. The same is likely if the island appears on any part of the line between Venus and Mercury, and more certain is the separation in the latter case (*l*). In the left hand the sign shows thoughts of *the sin*, while in the right hand its accomplishment is signified.

The Attachment line from Mercury, breaking the Solar line, means loss of money and credit through husband or wife (*m*).

A parallel line to the Marriage line shows another attachment of love or very strong friendship dating before or after marriage according to its position, and is stronger or weaker than the Marriage line in proportion to the attachment (*n*).

If a line from a star on Venus (*o*) breaks the Saturnian line, the subject's position and finance suffers; if the Solar line is also broken or injured, reputation also suffers.

If a line from a star on Venus crosses to

Luna, the severe loss of someone much loved leads to excessive drinking or other form of madness (*p*).

A star on Venus, shooting out a bad line ending in a fork on Saturn, is ominous of unhappiness in marriage (*q*).

A line from Venus to a square in the centre of the palm, shows escape from a great danger connected with the affections, as the prevention of marriage to a wicked person.

An Influence line with an island on it, denotes a serious bar to marriage as in the case of two persons, one of whom was already married.

Lines (girdles of Venus) inside the Life line denote marriage at the time they join the Life line; several such = as many loves.

Marriage without love = change on Fate line.

Marriage by lines from Venus = deepest feeling; from Luna = considerable influence of imagination; by parallel lines to Life line = earliest loves; by line from Mars or change on Fate line = self-interest. See page 273.

XIII.

CHANCE LINES.

There is no limit to the number of so-called chance lines, as there is no limit to the number of melodies from the seven notes forming the octave. By keeping well in mind the true nature and relations of the seven mounts, we hold the key that, properly applied, will unlock all mysteries.

As we progress in the science, the mounts, lines, signs and marks, once puzzling, resolve themselves into sums of simple equation.

To teach anyone the principles of palmistry is easy, but to teach anyone all about it is beyond anybody's power. The main outlines are so simple, that "he who runs may read," but to learn all a person's character, past, present, and future, is not bequeathed to any mortal, though the majority may catch some snap-shots of a person's life, other's may secure something more

like a panoramic view, while an extremely limited few may thrust aside the veil that hides much of an individual's innermost nature, past and prospective future, that the subject would have deemed utterly impossible. In endeavouring to unravel any peculiar line, its origin, ground of travel, termination, general formation and connections should be carefully considered, then interpreted accordingly. "Easier said than done!" says the reader. So says the author also, with the addition, "persevere."

LINES ON THE WRIST.

Some old writers go into a detailed disquisition on these lines, so subtracting attention from the principal features of the hand. The author is of opinion that all that is shown by these lines is shown more distinctly on the trunk lines and palms, hence a long description is quite unnecessary. Suffice it to say that in the first instance they are formed by folding of the hands, and secondly that in strong, robust constitutions, with happy minds, they are most clearly outlined.

XIV.

CHANGING LINES.

Besides the small hair lines on the palm caused by nervousness, the lines are constantly altering, appearing or disappearing, growing deeper or thinner, longer or shorter, broader or finer, fringed or shaved, dotted, pointed, crossed, starred or squared, &c., corresponding to the altered circumstances, health, prosperity or misfortune. In a few years lines frequently alter so as not to be recognizable as belonging to the same hand; hence the palmist needs to be careful not to make too sweeping assertions as to future events covering a number of years.

The lines denote how things are likely to be if circumstances continue as they are and promise to be, but as circumstances are always changing, that important factor in the determination of events should always be properly appreciated. Here our free-will comes into play, giving us

the privilege of using the events either to our advantage or otherwise, and the report to our credit or discredit is written in our hands accordingly.

Cases have come under notice in which a very threatening Life line has so improved by careful living, that a renewed lease of life has been secured. In one hand a wide break in the line gradually grew a fine connecting line, which in time became stronger and broader. In another case a short, thoughtless Head line became serious with the weight of responsibility, grew longer and wiser, while the Saturnian and Solar lines improved in concert.

Signs of unhappy attachments, and of enemies have been partly obliterated.

In many cases, alas, the opposite has occurred. A palm comparatively free from trouble previously, as a new sheet of blotting paper is unstained by inky marks, has grown worryingly anxious, as shown by a crowd of little lines, with wounds, tears, or breaks on the leading lines.

If any thin-skinned, highly organised and impressionable person will take an exact drawing or print, with ink, cochineal, or washing blue,

cast or photograph of their hands, and another several years later, the differences will be found remarkable. Thus the mounts and lines serve as a metre, registering the physical, mental and moral conditions, also as an index to events.

In old men's hands the lines in the centre of the palm representing middle life are less distinct, while the base is clearly and deeply lined. That agrees with the fact that old people's memories are not so good for things between thirty and fifty as before that time. The earlier the life, the more vivid are the mental impressions after gaining full possession of all the mental faculties.

Past events of a nature to write themselves indelibly on the memory, are always distinctly marked on the hand, provided the subject has a susceptible, fine temperament, equal to reflecting or photographing the events on the palm, and the skin is not hardened too much by manual labour to receive the impressions.

Those almost forgotten are only dimly traceable, while of course the great majority have left no trace singly, whatever they may have done collectively.

Thinking a great deal again of events formerly

partly forgotten, causes their signs to become clearer in proportion as they occupy the mind, while on the contrary when we can be so fortunate as to banish for ever memories of unpleasant episodes in our past career, the registering marks dissolve.

The events of by-gone days write themselves as happy or unhappy just as we regard them, the palm being the register of the mind. If we alter our opinion of past events, looking upon those as fortunate that we used to regard with horror, the lines will in time express some degree of similar change, and *vice-versa* from good to bad.

The lines may be changed somewhat by physical injury to the part, but if the nerves have not been killed, fresh lines will form, even if a considerable part of them has been obliterated. Due allowance in interpretations of the hands should always be made in cases of injury.

XV.

TIME ON LINES.

(See Fig. 22).

It is high time that a clear statement as to how time should be reckoned on the lines was made. On this subject there is a deal of confusion arising from conflicting rules.

Most writers of the old school have said that the junction of the Saturnian and Head lines marks the period of thirty-five, and the meeting of the Saturnian and Heart line fifty. That is often correct, and might be accepted as a definite rule to go by, provided the Head and Heart line did not exercise their own sweet will in choosing what part of the radius prescribed to them, they will appear in. Similarly they please themselves as to what form they assume, whether straight or sloping, thus ensuring mistakes when time is counted only by the junctions

mentioned. Katherine St. Hill's method of reckoning time on the Life line is as follows:—"If we measure the length of the line, and divide it in half, we shall find the centre generally on a parallel line with the second joint of the thumb." Her proposition for counting time on the Saturnian line is—"Take the length from wrist to base of the Saturnian finger, and divide it in half. There place your thirty, the middle date of your destiny. You may place seventy at the bottom of the finger as the years shorten in their spaces as time goes on, on the Fate line as on the Life line." The author, however, finds that the above rules do not answer anything like correctly in the case of the Saturnian line on his hands, nor on many others, therefore refers the reader to illustrations, as best explaining the way of overcoming the difficulty. They can be applied to any hand, and practice in the way of applying them will enable the student to fall into an easy way instinctively dividing up the lines into proper spaces without careful mathematical measurements, just as the phrenologist learns to do without callipers and tape measures.

Climate makes some difference to the dating of lines. The hotter it is, the more quickly do the natives mature and decay. The French mature sooner than we do, Spaniards earlier than the French, while inhabitants of tropical countries are fully developed by fifteen, and are old at thirty. With each the system of marking dates on the lines would have to vary according to the ages at which manhood was reached, also old age.

It is just the opposite in extremely cold countries, the Esquimaux being the slowest in developing physically and mentally.

Craig, in his "Your Luck's in your Hand," states in effect the following :—One point of a pair of compasses resting in the middle of the root of the index finger, the other extended to the middle of the foot of the ring finger, then turned on to the Life line, marks the period of ten years; the latter lengthened by extension exactly between 3rd and 4th finger, marks the 20th year; extension to middle of foot of little finger the 30th year; extension to outside of little finger 40th year; another equal extension marks the 50th year; while the remaining

period of ten years up to the 100 years are lessened by one-third of the former extensions.

CHILD TO MUM

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TIME ON LINES.

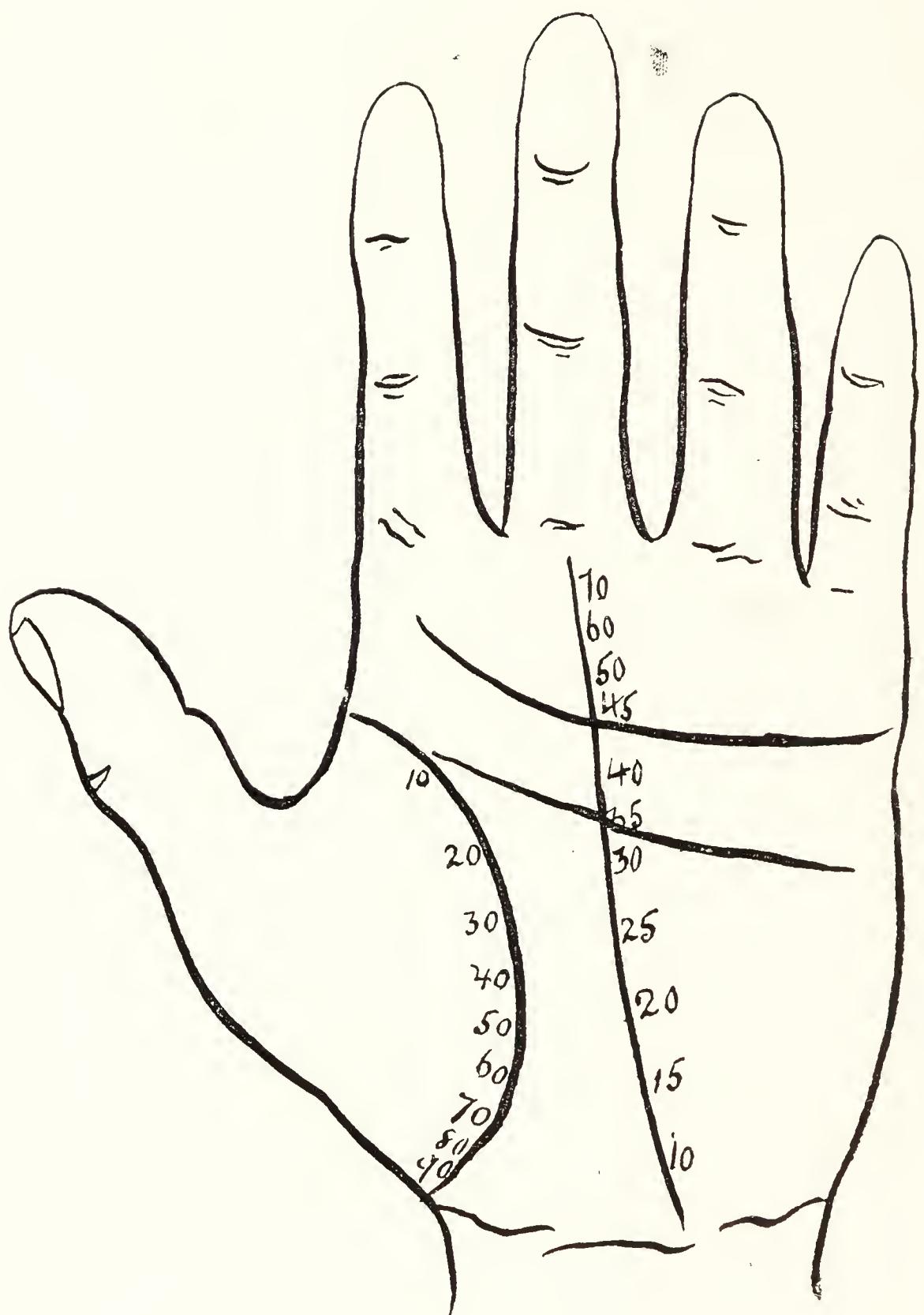


FIG. 22.

XVI.

S T A R S.

A star on any part of the hand indicates a fatality of one sort or another, or in other words certain circumstances or string of events destined to occur which we cannot prevent.

We retain however our free will as to the attitude with which we receive these events, and the use we make of them to our advantage, or the abuse we allow them to cause us; hence they may be made subservient to our highest interests, by rising victoriously over them as stepping stones to higher things—temporal and eternal, or we may make them excuses for defeat, sinking into lamentations of woe and sin.

Stars point out “the times of tides in the affairs of men which taken at the flood lead on to fortune” but which abused overturn the subject into misery and ruin.

In a good hand, a fortunate result is more

probable and more easily possible than in a bad hand, though times of chances occur to all, therefore the necessity of all the latter especially paying more earnest heed "to their admonitions, by girding up our loins" for the "trial by combat." By right preparation we may win a victory superior to that of David over Goliath, and win a higher kingship because moral and spiritual.

The nature and current of events predicted by a star does not always mean a struggle for success. When the signs unanimously point to good, a star denotes that the stream of events may carry us on to greatness, celebrity and wealth seemingly independently of our efforts, provided we seize our opportunity and float on with the tide.

As good is often obtained only as the reward of passing through evil synonymous with trouble so the reward of merit, gain and fame is attained at the cost of suffering.

A star on any part of the hand may have a double signification, of success and happiness on the one hand, accompanied by sorrow or loss of someone much loved on the other. This will be illustrated when treating on the stars in their various places.

Even the evil of apparently complete defeat, covering some time, may be converted into means of strength, wisdom and skill for future victory, so none need despair; no not one.

Though a hand may indicate a host of worries by worrying lines, crosses and stars, the hand is not necessarily bad. Such troubles and misfortunes indicated are indispensable to the discipline of purifying and ennobling the character and events, thus are blessings in disguise.

A hand with many stars therein, signifies an unusually eventful life, and what they mean exactly, it is for the chirosophist to find out.

As to their particular signification on each mount and principal lines, statements are made so far as can be made without an individual hand to go by, and of course each person's hand must have a modifying, varying or intensifying influence peculiar to itself.

The favourable and unfavourable indications on each mount and line are given so far as is supposed to be known.

On the side of Jupiter—danger of losing by fire
so insure. Often found on old maids.

„ „ Mount of Jupiter—probable notoriety.

On the Mount of Saturn—shock to nerves, sometimes resulting in paralysis.

„ „ Mount of Apollo—riches and loss in connection with them.

„ „ Mount of Mercury—literary success or dishonest fame.

„ „ Mount of Mars (Quadrangle) — bodily danger.

„ „ Mount of Luna—danger of drowning or dropsical condition dating according to position.

„ „ Mount of Venus—loss of one much loved, early or late according to position.

„ „ Head line low on Luna—danger of madness or insanity in family.

„ „ Solar line—some say social distinction or brilliance, but danger to finance is oftener likely to prove correct, at the time indicated, judging according to time on the Saturnian line.

XVII.
SQUARES.

These are generally fortunate, in that they denote preservations from harm or the worst of evil in connection with the line or mount on which they appear. On Venus they often have to do with nursing others or own confinement through illness; a few say it is a sign of imprisonment, but not necessarily from sinful action.

Thus on the Life line it denotes preservation from death, binding the different parts of the broken line together.

Around a star—safety from a very great danger, or escape from its worst effect. In the centre of the palm—deliverance or preservation from some terrible snare in connection with worldly position and finance. Escape from a woeful marriage or union if connected by a line with a star on Venus.

On the Head line—escape from mishap to head or mind and so forth.

TRIANGLES.

A triangle denotes eminence, intellectually, according to the mount it appears on.

On Jupiter—success in law and command.

„ Saturn—fame for occult powers.

„ Apollo—position of honour, or royal favours.

„ Mercury—intellectual, political, diplomatic, or literary eminence.

„ Mars—military promotion and glory.

„ Luna—distinction in imaginative art or novel literature.

„ Venus—prudence, chastity, and success in love or music.

CIRCLES.

A circle is favourable on a mount, but otherwise on a line or in the plane of Mars. If very large, uniting several lines as the Head, Fate and Solar line, it denotes a serious false step in life involving much loss and anxiety. The larger the circle the greater the evil.

DOTS.

Red dots on a good Heart line denote loves in which the affections have been deeply engaged. If the Heart line is much broken up, red dots

or points are a further confirmation of heart weakness or disease.

Red dots or points on the Head line—physical injury to head, body or limb

The same on Life or Health lines—illnesses.

BLACK DOTS.

Black dots are always evil.

On the Heart line—heart disease or fevers

„ Head line—brain fever; or influenza if about one inch-and-a-half from the proper beginning of the line and between Jupiter and Saturn.

„ Life line—serious illness at the period it marks.

„ Marriage line on Mercury—sudden widowhood.

ISLANDS.

Islands are invariably signs of serious misfortune or as great sin, but must be carefully distinguished from Sister lines. A Sister line is long and parallel, while an island is oftener short, pyriform or oblong.

On the Life line—generally hereditary weakness or illness, continuing the length of the line.

On the Heart line—serious unhappy attachment
injuring the health; some
say adultery.

„ Head line—long chronic hereditary illness
often nervous, sometimes
spinal or bronchial.

„ Fate line—fate, handicapped by relatives,
or lover. Sometimes an
illicit attachment, as in a
wicked hand.

„ Solar line—dependent relatives or ac-
quaintances who swallow
up part of subject's money,
also robbery or losses.

„ Health line—stomach or liver trouble.

CROSS LINES.

Short cross lines, especially if they are numerous,
indicate obstacles, worries, and perversion of the
qualities of the mount or line they afflict.

GRILLS.

If grilled, that is, crossed by thick lines running
through each other, the difficulties and perversion
of the qualities are all the more serious, amount-
ing to an inflammatory or feverish action, exciting
to the basest deeds, afterwards resulting in weak-

ness if not imbecility physically, mentally and morally. According to some writers a grill is good on a flat mount, because it accentuates its action, though bad on a mount sufficiently developed.

Grilled Venus—very active amativeness, once or now.

- „ Luna—morbid fancies, deception, insanity.
- „ Mars—violence, murder or suicide.
- „ Mercury—forgery or deception.
- „ Apollo—abuse of power, despotism.
- „ Saturn—hypochondria, taciturnity, the mis-
erables, insanity, or selfishness.
- „ Jupiter—despicable ostentation, and un-
reasonable ambition, &c., &c.

THE QUADRANGLE.

This is the space between the Heart and Headlines. When wide and well formed, composed of good lines in their right places, it shows good health and disposition, courage, intelligence and broad views, especially when the palm is broad, full, &c.

A narrow quadrangle means the opposite—according to the particular line out of place. With other bad signs, an evil or dishonest

disposition and ill-health. See Heart, Head lines and Palm.

A cross in the centre = love of the mystical ; a star = good ability for palmistry, occultism, &c. The author has noticed the latter in two palmists—the husband being hen-pecked and the wife the pecker.



TYPE OF INSANITY.

(Heart ailment—Heart line,
Shock to mind—Injured Head line,
Weak hand).

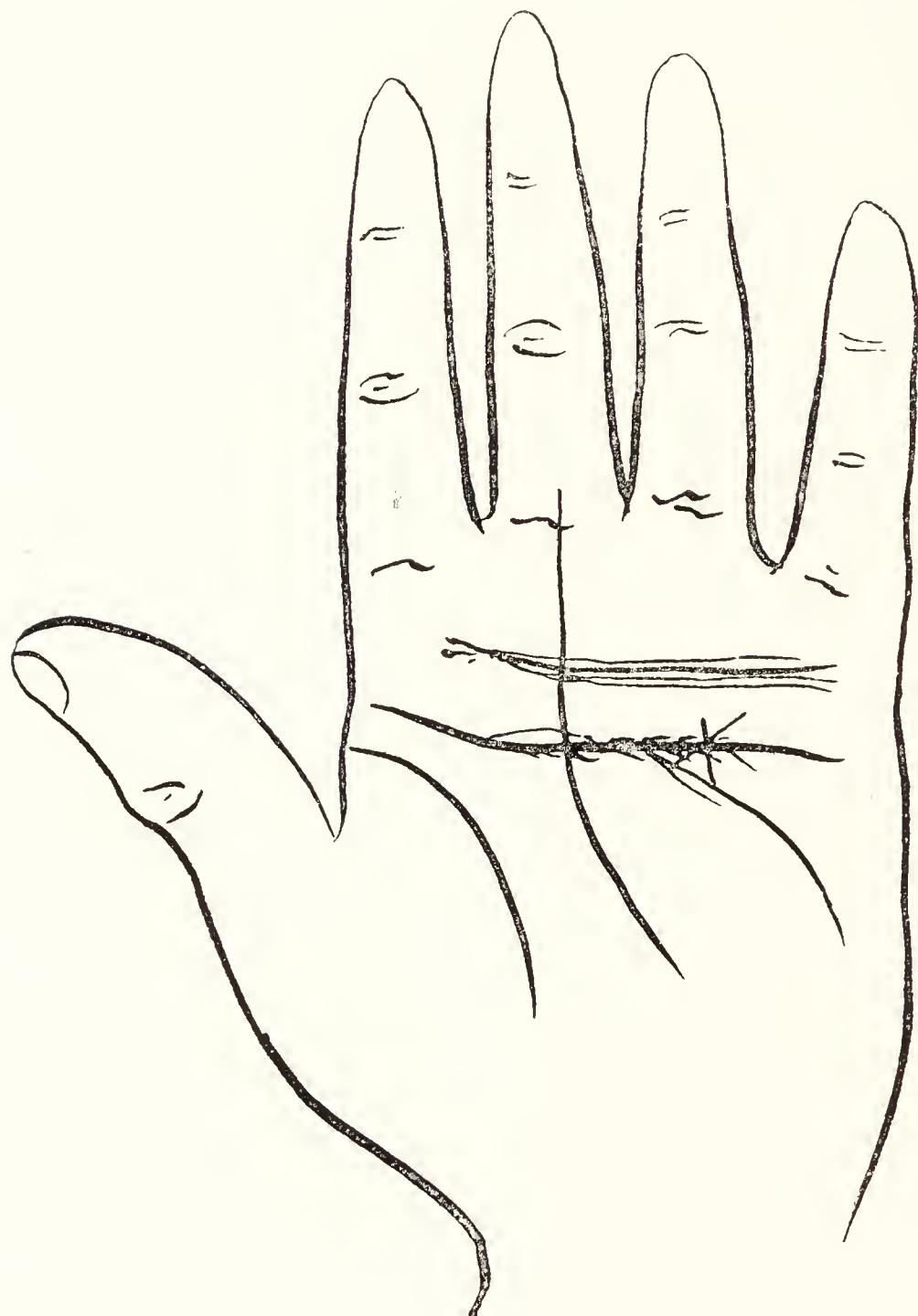


FIG. 23.

SECTION V.

The Professions.

I.

MEDICINE.

A PLUMP hand for abundance of vitality to bear loss of sleep through night calls, also for physical healing, magnetism, exuberance of spirits, joviality and sociability. Failing the former, a strong hand with the signs of good digestion and health. A well-developed Luna for quick intuitive diagnosis. A good Head line and long fourth finger for penetrating intelligence; prominent Venus for sympathy, and Jupiter for self-confidence. A high Mars in addition for surgery, and a proper Fate and Solar line for eminence. Scientific men often have a few small perpendicular lines on Mercury's mounts.

LAW.

Necessary prominent signs are the thumb for

will and logic; Luna, with a forked Head line, one branch sloping downward, to see both sides of a case; Mars to give the spirit of contention, with the mount and pointed finger of Mercury for critical and argumentative ability and eloquence. Good Fate and Solar lines for eminence.

ARMY AND NAVY.

The necessary influential signs are, a broad hand,—Mars' thumb and Jupiter for command; a conic hand for the most dashing charges; a spatulate for stubborn defence; square for perfection of drill and subordination to superiors; long fingers with developed knuckles for minute attention to the details of the commissariat department; with sufficient indications of intelligence in all.

Luna is generally high or broad in sailors, the head being of the Mars, Luna or spatulate type, with thick rather short fingers, and first phalange of thumb turned outwards also somewhat pointed, expressing the open-handedness, generosity, superstition and talkativeness of the nautical man.

CHURCH.

These are a mixed lot, with corresponding hands. Spatulate and philosophical are broad in

their views; conic and psychic are high and ritualistic, the psychic being unreasonable in dogma and loving to pose as a martyr to the truth.

Knotty fingers excel in debate, while Square hands are characterized by moderation and tolerance.

MUSIC.

Distinguishing signs are high mounts of Venus and Luna on conic fingers for composition in melody; spatulate tips for brilliant instrumental execution; square for most correct performances; long finger and high mount of Saturn for Sacred or Wagnerian music; less of the latter and more of Jupiter and Mercury for the Gilbert and Sullivan light operatic class of music. A prominent Jupiter always helps to prominence as a public entertainer.

POETRY.

Conic or psychic hands, with large mounts of Venus and Luna, and smooth knuckles.

ACTOR.

Conic hand with spatulate tips, high Luna with sloping Head line thereon, also Venus, Jupiter and Mercury well-developed. A good dash of Mars adds force and power of expression.

PAINTING.

Similar to Music with Luna more highly represented.

LITERATURE.

A long straight or sloping Head line with knotty or smooth fingers according to the class of literature—practical or imaginative; a long finger and high mount of Mercury, also of Apollo, Venus and Luna. Square type for ordinary matter-of-fact or critical literature; conic for romance and art; philosophical for moral and social ethics; psychical for the highest form of occult writing.

BUSINESS.

A straight Head line with or without an upward branch line to Mercury for a matter-of-fact sort of business; a downward sloping Head line for a business requiring good artistic taste, and square, spatulate or conic finger according to the particular class of business.

PHRENOLOGIST AND PALMIST.

A scientific hand like that of a doctor, and for a Palmist—a more artistic type of hand. The more perfect the character the better the artist.

II.

TEMPERS.

A sweet loving docile temper is indicated by a moderately wide palm, comparatively unlined, and almond nails.

Irritability—generally by a lean, nervous, much lined or grilled palm, and mounts.

Passionate temper, quick in rising and subsiding—by broad red palm and lines, short fingers and thumb in comparison; slow in rising and subsiding, by longer fingers and thumb.

Wilful, but changeable—by a broad palm, shorter fingers in contrast, commanded by a short thumb.

Cold calculating—by a flat Venus on a long, narrow palm and fingers, the latter knotted, with square, spatulate or philosophical nails, a short Heart and long Head line.

Obstinate—by a long first phalange of the thumb, short one of logic, small Head line, on a broad palm, with thick obtuse fingers.

Contradictory—broad short nails, wide, large and rayed Mars, also netted plane of Mars, and long knotted fingers.

Censorious—by a long powerful thumb and fingers which are not only knotted but also twisted. Such are unreasonably despotic and unbearable, especially when the palm is much rayed or grilled. Peace flies from every house the moment such a hand enters.

The wider the nails are relatively, the more hasty, passionate and contrary the disposition.

The longer than wide, the more docile to pusillanimity is the temper. Square at the top but round at the base adjoining to the knuckle, they are passionate but not obstinate.

Numerous little lines crossing the palm and mounts may denote temporary irritability only, owing to illness. While present they always denote impatience and restlessness.

If the mount of Mars is high and unlined with a good space between the Heart and Head lines, the latter being both good, the temper is just.

If added to the signs of a calculating temper, the skin is thick, smooth, white, impervious to

changes of temperature, the nature is intensely selfish.

A strong, long thumb, Head line and high unlined mount of Mars will keep a temper under proper control, however inherently obnoxious it is.

4, ♀, ♀ AND ♂ LINES.

It may well seem strange that no line has been named after Jupiter, Venus, Mercury and Mars. Papus, in "Science Occulte," says, "the line of Life may well be named the Venusian line; the line of Heart—the Jupiterian line; the line of Head—Mar's line." The author calls the Hepatica—Mercury's line; the line of Intuition—Luna's line; the Girdle of Venus (formerly misnamed so)—Herschell's (Uranus) line, and the so-called *La Vascivia*—Neptune's line. Saturn's nature is quite opposed to that of Mars, hence the two lines cross each other at right angles.

Judging from the left hand open, the left side may be called the east portion; the right, the west; that above the Head line—north; that below—the south. On the left side is judgment, prudence, will, practicality and affection, represented by Jupiter, Saturn and Venus; on the right—ideality, art, science, literature and com-

merce, represented by Apollo and Mercury ; in the north of the hand we have the symbols of northern nations—hard workers ; in the south there are the mounts standing for southern nations—lovers of ease, pleasure, music, art, dreamy musings, &c.

HAND OF INSANITY.

Diseased heart and brain affection with
dominant propensities.

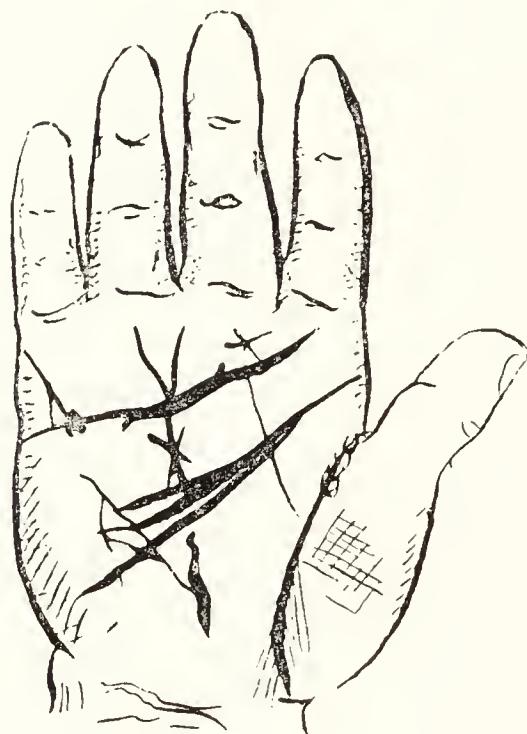


FIG. 24.

III.

SIGN OF ILLNESS.

Extreme Nervous Debility—dry crackly skin covered with a network of lines.

Weak Circulation—pale coloured, (not always), cold hand and blue tinged digits.

Heart Ailment—a heavily barred, chained or frayed line so as to appear much broken up.

Fatty degeneration of the Heart—very fat, limp or pulpy hand.

Consumption—hot, moist, emaciated looking hands, with fluted nails that seem to burrow into the flesh.

Kidney Disease—puffy, watery or glassy looking skin and nauseous odour. Star on Luna.

Liver Ailment—dark biliary-coloured skin and lines, also tortuous Health line.

Neuralgia or Headaches—a feathered Head line on a more or less nervous hand.

Weak Digestion—an attenuated palm and broken up Health line, also sunken third phalanges.

Apoplexy—a plump, very red hand and extra-full development, and colour of Heart line.

Gout—a glassy skin, and bulged joints deforming their appearance.

Toothache—dominant finger, and line of Saturn.

Paralysis—star on Saturn's mount.

Influenza—dark spot on Head line, opposite space between first and second finger.

Liability to Fevers—full red palm and lines, also hot dry skin.

Long Ailments—long thumb, fingers, flat palms.

Delicate Health—pale wide lines and thin furrowed nails. The latter named often remains as a trace of a past illness, when the other parts of the hand and body have quite recovered. It is also a sign of long indoor confinement.

Accident—break, severe point, or cut on the Head line.

Irregular lines denote fluctuating health. Very yellow lines—internal ailments.

An excess of lines is not favourable to health, though the constitution may or may not be wiry.

Excessive tea drinking wrinkles up the hand in

time, gives it also a sallow colour and breaks up the Health line denoting the acquisition of indigestion thereto. Moist hands are most liable to colds.

Scrofula—a very short, ill-formed, very soft nail with irritation causing frequent biting of them.

Heart disease of the worst kind—by an ugly looking nail, bulged outwards in the centre and sinking into corrupt looking flesh at the end and sides.

FINGERS AND DISEASE.

Jupiter's finger :—An adept in “Hand-reading,” quoting De Lachambre, says that “leprosy has its source in the liver, and one of its first signs is in this finger.”

Saturn's finger :—Again, he says that “diseases of the spleen are quickly shown in the second digit, which becomes deadly pale and cold on attacks.” A Scarborough M.D. told the author, that a patient of his always felt a peculiar tingling feeling in this finger, which gradually extended up the whole of the arm when a fit was seizing him. An operation revealed that the same was caused by an obstruction pressing on his brain; its removal gave a cure.

Apollo's finger :—The adept says that “gout

affects the third finger last of all, because of its very close connection with the heart, keeping it the most liberally supplied with blood."

Mercury's finger:—This shows nervous ailments by its crookedness, &c.

HAND OF INSANITY.

Brain accident and mental trouble.

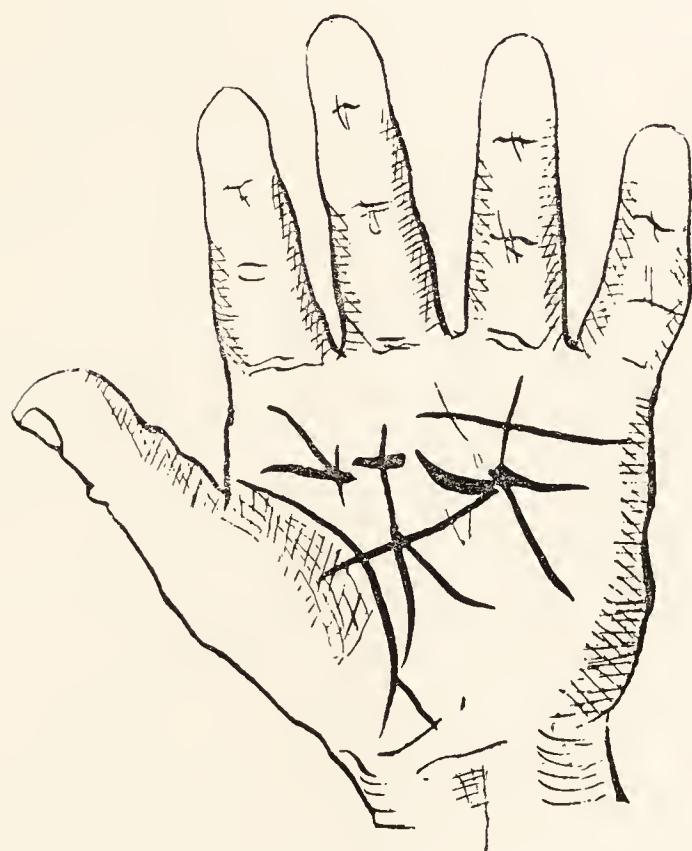


FIG. 25.

HAND OF INSANITY.

Ailing heart,
Ill-nourished brain,
And weak mind.

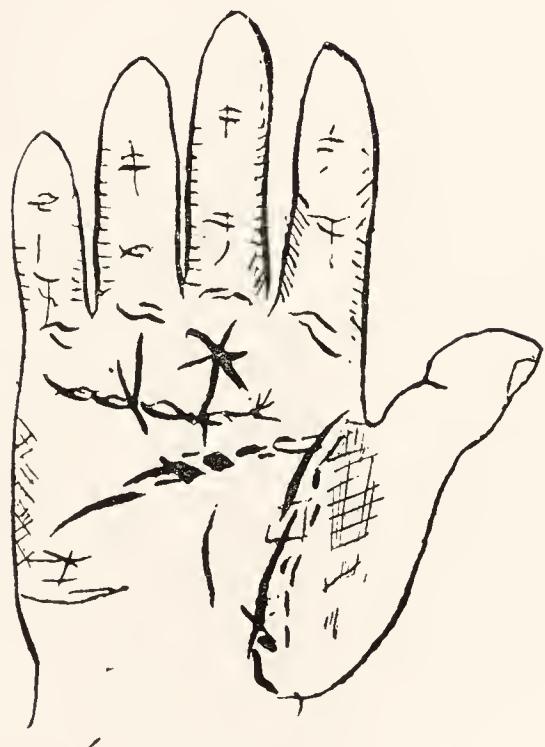


FIG 26.

IV.

VARIOUS CHARACTERISTICS.

I have thought it well to add a few of the principal traits, that cannot very well be otherwise grouped under one heading; or to combine the headings with references to where the same may be found readily.

Constancy—large or strong thumb in both first and second phalanges, knotted fingers, a long fairly straight Head line, and good Heart line.

Inconstancy—the opposite of the above with the exceptions and variations of excessively predominant signs of impulse, amativeness, and energy in the mount of Venus and Mars, also of the Heart line over reason and firmness in Head line and thumb. Inconstancy is often the result of indifference with the corresponding signs. See Heart line.

Generosity—high mounts of Jupiter and Venus, long Jupiterian Heart line to Mercury, full space between the Mensal and Cerebral lines.

Extravagance—The above in excess with the addition of exceedingly supple fingers, the tips of which, also of the thumb, turn back outwardly, likewise smooth knuckles.

Avarice—long, strong, stiff thumb and fingers, the tips turning inwards, knotty fingers stiffly set in a grasping attitude; flat Venus and Jupiter, straight parsimonious bar-shaped Head line, short Heart line starting under Saturn or its absence, and thick skin with pale lines.

Greediness or Sensualism, distinguished from Avarice—thick Heart line starting from Saturn, short Head line on a flat hand, with similar third phalanges and short finger.

Economy, without avarice or selfishness—a harmonious hand; the signs of love (Heart line and Venus) being happily blended with those of reason, Head line, &c.

Cruelty—long stiff fingers and thumb, on a flat, low-mounted palm, and rayed or grilled Mars.

Brutality—clumsy, thick hand, short fingers and very red lines. (See Figs. 9, 10, preceding page 117.)

Courage—a harmonious hand with Mars, the thumb, and Head line well-developed.

Industry—broad firm palm, high mounts of

Mars and Mercury, longish thumb and fourth finger, spatulate or square fingers. (See hard and soft hands.)

Idleness—soft, flat, flabby palm, short thumb and fourth finger, and Cerebral line, also pointed fingers.

Impulsiveness—short, smooth fingers and thumb, on a full palm with small Head line.

Untidiness—same as Impulsiveness, minus signs of Order next in rotation.

Order—long fingers especially that of Apollo, fairly long and straight Jupiter, good thumb—not pointed, developed knuckles and long Cerebral lines. Some smooth fingers are orderly, with a high finger and mount of Apollo because of their love of harmony or justice.

Attention to Details—same as Order.

Hypocrisy—long forked and occasionally twisted Head line sloping widely on to Luna, the latter being high and much lined and crossed; the fourth finger is long and pointed, and the mount large and grilled.

Dishonesty to Forgery—first and third fingers short and crooked, the fourth long, all lean; flat mounts of Jupiter and Apollo, or grilled;

twisted or forked line of Head sloping widely to Luna, with that and Mercury's mount much lined or grilled.

Enthusiam—Pointed or Conic hand, smooth knuckles, high Luna fairly lined, and short thumb. The same denotes an active imagination.

Tact—long first phalange of little finger, high mount of Mercury, full phalange of logic on the thumb with a long forked Head line, with one branch running to Mercury and the other to Luna, also a high Jupiter.

Inherited Wealth—There is no sure sign of determining this, but it may often be inferred in cases of persons whose whole appearance suggests ease in monetary circumstances, if their hands are smooth, with comparatively few lines, with little of the Fate line, but more of the Solar line from Luna.

Legacy—(See Solar line.)

Hard Earned Money—long deeply grooved lines of Fate and Apollo, with care or project branches from the Life to Cerebral lines, and one to Jupiter. (See Fate and Solar line.)

IDIOCY. (See Fig. 14, preceding page 159).

Idiocy—Short thick and clumsy thumb, very

short heavy stunted club-tipped fingers, with nails as wide again as long, especially that of Mercury, a paucity of the upper mounts and a soft, hollow palm. The Head line, strange to say, is sometimes fairly good, but the Heart line is broken up, showing that disease of the heart has much to do with idiocy as the brain is not properly nourished. In epileptic cases of idiocy the fingers are mostly pointed, resembling sticks. So much for the physical reading; I may add that idiots are perhaps soulless creatures.

INSANITY. (See Figs. 24, 25 and 26).

Lunacy is shown by a short weak thumb sometimes club-headed, a low mount and short finger of Mercury, low Jupiter and Mars, seriously broken line of Heart, also often of the Head, the last-named being straight if not short, denoting that the subject has taken the trouble too much to heart. A sloping Head line often assists an afflicted mind to get over a trouble by diverting the thoughts into pleasanter channels. Insanity is frequently marked by a star on the Head line, but while the star always denotes a great shock to the mind, insanity does not result unless the hand indicates the mind is too weak to

stand the trouble. A high Mercury is seldom found in an asylum as the liveliness it gives assists a subject of misfortune to tide over calamity. Much irregularity or deformity of the principal lines is always a suspicious sign.

SCAFFOLD SIGN. (See Fig. preceding page 117).

It will not be expected that all the signs under this heading are to be found in any one hand, but the more there are of them the more certain is the subject to come to an unhappy end.

Scaffold Signs—thick, broad, hard palm, longer than the fingers; very red, bilious coloured, crooked, crossed or otherwise bad lines; a scanty or on the other hand an excessively heavy and jealous Heart line, sometimes none; a stiff unprepossessing thumb, varied in variety by being club-shaped now and then; a high and grilled Mars and stiff crooked fingers, particularly the fourth finger, often spatulate to excess. The above are the signs of a criminal by disposition. Many become criminals through unfortunate circumstances, their violent passions and jealousy over-coming the weak powers of self control shown by a poor thumb and Head line, &c.

Intemperance—a thick red line running from

the base of Venus over Luna, the more dangerous if ending in a star; also if the Life and Head lines appear splashed. An old reading is: "that the line between Venus and Luna means conjugal misery."

UNHAPPY MARRIAGE.

The signs of the above are a barred or thickly chained Heart line, a Heart line sinking on the Life line, or dividing in two branches which encircle the first finger forming Solomon's ring; an Attachment line on Mercury forked, islanded or continuing to the base of Saturn; and a grilled or much starred mount of Venus.

Dangerous Attachment—Star near the line of Fate, with an Influence line from Luna, running up to it or a line from Venus.

Long unfulfilled Engagement, Separation and Divorce, Widowhood, and Unfaithfulness.—(See Marriage Lines.)

HAPPY MARRIAGE.

Neither may all these be expected in one hand, yet the more the merrier. They are as follows:—Full, evenly developed mounts and palm, lines of good colour and shape arranged in their right places, a Heart line forked at its commencement on Jupiter both looking hopefully upwards, while

their trunk line runs pleasantly over to Mercury without travelling round the percussion; the Fate or Solar line running into the Heart line and passing up with it agreeably to Jupiter, and a thumb neither too large so as to be tyrannical or too short to cause fickleness and inconstancy, also a comparatively smooth, unrayed hand generally.

OCCULTISM.

A person is likely to be more or less eminent in the mystic arts and sciences in proportion as they possess many or few of the following signs: Solomon's ring; Girdle of Venus; a star, cross or triangle on Saturn, or in the centre of the palm adjoining the Fate line, between the Head and Heart lines; an island at the base of the Health line; long thumb for concentration; smooth pointed fingers and high Luna, with a drooping Head line for intuition; and a long second finger and good mount and finger of Mercury. Great mystical power, therefore Solomon's ring and the so-called mystic star in the quadrangle above mentioned generally accompany an unhappy marriage; and an affliction of the nerves resulting in paralysis may be expected if the nerves and bodily health are much abused.

V.

HOW TO CHOOSE A WIFE OR HUSBAND.

Other conditions being equal, a spatulate hand will harmonise with any type of hand except the Psychic. There will, of course, be many points of difference, some resulting in the common good, and not necessarily producing friction, if the love between each is what it ought to be. Frictional differences there will be also, for which due allowance must be made on both sides. The Knotty or Philosophic should be possessed by the masculine partner, also the Spatulate if the union is to an Elementary. Spatulate hands vary from comparative ignorance and rudeness to eminence in intellectuality and refinement, so the “other conditions being equal,” form the principal features in the arrangement.

The mount of Mars predominating in a hand with a short finger and low mount and indifferent line of Saturn, is always strongly antipathetic to any person with the exactly opposite signs and

characteristics. Mars is sudden, hot, rash, open—a veritable John Bull, while Saturn is slow, cold, calculating and secretive. For example, a Mars preacher to a Saturnine listener appears riotous, a declamatory imposter, destitute of the grace of God.

Predominant Jupiterian or Mars people don't make a good blend with those predominantly Luna as their natures appear so contrary; the former being active, material, exoteric if not comparatively superficial, while the latter are inactive, dreamy, mystical, exoteric and spiritual if not spiritualistic. They bend to the former but don't feel happy, in doing so unless the "other conditions" unite them firmly together.

Venus, on the contrary, is befriended by all the planets, therefore her subjects have the favour of all men. Mars and Venusian subjects fall madly in love with one another, often "marrying in haste," &c.

Solar and Luna subjects unite happily, their love being more spiritual, therefore lasting. A good aspect between Mars and Venus is all the more favourable to a complete union.

A man having a stout long thumb, slightly

squared and heavy at the tip, should choose a wife with a short thumb, and large mount of Venus, "then her desire will be to her husband and he will rule over her." If he marries another like himself they will both maintain their own, like the impenetrable and imperturbable Sphinx of Egypt, or go for each other after the manner of two prize-fighters.

A woman with a large powerful thumb should either marry someone with a thumb still larger and stronger, with other signs proportionately superior, especially those of intellect and force, or one with a smaller thumb, &c., that she may wear the breeches, or if his signs of judgment are superior to hers, act as his forcible lieutenant prompting her own general to action.

If your fourth finger is short, choose a companion with one longer, that the tact of the latter may pour oil on troubled waters and steer clear of other storms.

If your tastes are decidedly artistic, musical, &c., be careful to choose someone with well developed mounts of Venus and Luna, that you may not have cold water thrown on your favourite pastimes. Apply the same rule to all your likes and dislikes.

If you want a truthful, virtuous companion, see that your would be fiancee's hand is not disfigured by the signs of dishonesty, &c., treated on under the heading *Various Characteristics*.

If you want a really cheerful, happy, loving and lovable helpmate, seek for one with as many good signs as possible, and few, if any, evil.

Everyone's ideal of a husband or wife varies so much that no one ideal can be laid down for all.

Persons born in the same month are often so fond of each other as to be violently jealous. Of course there may be little friendship if there is no other point of harmony.

Those born within four months of each other can hit it off very well together, but later than that, there is less sympathy and more antipathy.

The astrological explanation is, that the rays through the rings of Saturn are so contrary in their manner of affecting this mundane world and its inhabitants, that their dispositions become antagonistic.

One born between July 20th and August 20th is generally greatly helped by another born between March 21st and April 19th.

VI.

ADVICE TO BEGINNERS.

Day-light and plenty of it is best for reading hands by. Half-way between meals is the best time, but the time does not matter much.

The wearing of tight-fitting gloves just before an examination of the palm is not desirable, neither undue exposure to heat or cold.

Choose the best book on palmistry and stick to the one teacher,—book or person.

Examine the hands of all your friends and acquaintances. Tell them frankly you are just beginning to learn, and therefore must not expect you to be an expert.

Pay special attention to the things they are most famous for, and seek out their corresponding signs on their hands.

Examine all classes of people as far as you can.

Pin your faith more on independent observation

than to books, else all will be as mere ducks or geese following their leader.

Don't be discouraged by rebuffs or failures, as those are frequently the most profitable experiences if you don't allow them to deter you.

Don't jump to conclusions, but carefully weigh all the evidences both for and against, this or that, before delivering your judgment.

At first you may not know long fingers from short ones, and the same with the thumb and palm, as they must be judged relatively to the body as a whole, but after a little practice this difficulty will disappear.

Master well the indications of disposition and talents, as shown by the type of hand and predominant mounts, for in these you have the key to the real character, while the lines give additional information on the same points, showing also how the subject has been using or abusing his disposition, opportunities and talents.

Similar lines, marks, &c., on hands of opposite dispositions, do not always bear exactly the same interpretation, because the events or actions are modified by the disposition and abilities. Thus a very passionate Heart line on an otherwise good

hand may have its corresponding energy spent in work promotive of the good of women, while in a really bad hand the chances are twenty to one that the disposition would be exercised in sensual indulgence—devouring women's virtue.

Engage someone to ask you' questions from the text book, also from life.

Notice how people carry their hands—open or close, positively, or lamely, &c., before submitting them to you for study. In that way much may often be learnt in the flash of two or three seconds.

Judge as much as you can from the back of the hand: width, shape of fingers, knuckles, nails, skin and colour, &c., before turning the hand round to examine the mounts, then afterwards the lines.

When examining the palm hold the hand slightly bent inwards, for by so doing the lines will be all the more conspicuous, therefore easier to recognize and read.

Speak with dignity at all times of the science, and so examine the hands of your subjects. If you treat the study as a joke you will be regarded as a trickster, an entertaining puppet, or charlatan at your best.

Don't try to astonish your hearers by pro-

nouncing many and fearful things that are not in the hand. Hold to the exact truth, and if you don't find it as interesting as you expected, say so and be done with it, otherwise great discredit and obloquy will be brought on the study by the dragging of it through the mire and dirt of sensationalism. Be honest.

Be extremely careful what you say about threatening trouble to highly nervous and sensitive people, or you may send some into a lunatic asylum, others to suicide, or cause a dangerous illness.

Better let events severely alone until you have become proficient in reading characters and abilities from the hand.

Those who are thick-skinned mentally, very positive and strong minded, should have their faults told them plainly and decidedly, if the science is to be of any good at all. Much depends on the way a thing is said, and it is possible to point out grave faults without offending the sinner. Tact in this particular way ought to be specially cultivated. Don't wear a horror-stricken, puritanic, nonconformity look, as if you had never sinned yourself, and avoid the other extreme of appearing

to connive at sin by looking pleased at the discovery of bad qualities in another.

If you are thus faithful to your duty you will command respect to yourself and to your science.

Lift yourself above flattery when reading hands and prove that in palmistry you have the means or instrument of doing incalculable good.

So many misconceptions are prevalent as to the meaning of the words pride, vanity and conceit, that what is intended to be conveyed, should be clearly stated in so many words, and may be it would not be amiss for us to refer to the dictionary as to the right rendering.

It is best for all in reading hands to follow the system of reading the hand in its general outline from the back, then front, mounts and lines in the order here given, and as set forth above, as the events are based upon the character, as shown in the hand.

Yet an amount of latitude is necessary according to the nature of each individual palmist, as the most intuitive are the least systematic or orderly; further by an excess of orderly procedure intuition is repressed.

Don't expect to learn all about palmistry in

an hour or two. It is amusing, but not creditable to the science, to have a person come to you, as a solicitor did once to me, saying: "I want you to give me an hour's lesson in palmistry, just for a bazaar you know!"

Whatever difficulties assail you, don't give up the study. You will wake up on mornings to find that you seem to have been growing in the knowledge and practice of the science during your sleep, if you are only persistent in the study, while difficulties large as giants comparatively, will sink to mere mannikins as they are courageously approached and grappled with.

Keep your eye on the main principles, shape, mounts and leading lines of the hand. Don't trouble about the crosses, and minor marks and lines, until you have thoroughly conquered the former, lest the things of detail, or of minor importance, lead you to lose sight of the principal things on which all else depend.

VII

USE OF PALMISTRY.

Seek to do as much good as you can by words of hope to the despairing when reading their hands; speak words of warning, happily framed so as to be rightly heeded, to those in any kind of danger; enforce the necessity of growing in wordly-wisdom and knowledge to the simple innocent, trustful-minded, as a weapon for their self-defence, and direct them to the study of physiognomy, phrenology, and palmistry, to sharpen up their powers of observation as to the world's ways, &c.

Say what their proper place in the world is, what occupation they are best adapted for; what lessons of life they need most to learn, and the least expensive way of acquiring the necessary knowledge; how to restrain excessive qualities and to strengthen those that are weak; point out the rock to be jealously avoided; help those in trouble to take heart of consolation and of

courage by enabling them to seek and help others in greater trouble than themselves; lastly make the science instructive, entertaining and beneficial. To students of palmistry, this study will teach them self-knowledge. One of the greatest Greek philosophers said, "Man: know thyself;" being the best advice he could give to everybody. Another of the wisest of men said, "He that knows himself (man the microcosm) knows God," (the microcosm), so we all have very much to learn, and the knowledge of self as afforded by palmistry, physiognomy, phrenology, astrology, and the occult sciences generally is the path which rightly traversed will lead us to God, therefore Godlikeness, palmistry, &c., are compasses and charts by which we may steer clear of rocks, shoals and breakers, to our right destiny; as by them we also see at a glance the characters of those with whom we have to do, also events as they are likely to transpire, and direct our course accordingly.

To parents the studies can be made invaluable in the training of children. As Francis Galton's system is useful, how much more the principal lines.

VIII.

CANDLE-WAX CASTS OF THE HANDS.

The following is copied from "The Palmist," as it may be useful to those wishing to take casts of their hands to send to palmists for delineation. Take a couple of ordinary wax-candles, place in a shallow tin and melt in the oven. Remove the wicks. When quite soft, press the hands downwards into the wax, and do not remove the hand until the wax has hardened. When quite cold, mix some rather fine plaster of Paris in a basin with cold water, as thick as whipped cream and quite smooth, pour or spoon this into the wax mould, and leave to harden. This had better be left some hours. When the plaster is quite hard, melt off the wax, either by placing it in the oven, or by pouring boiling water over it. The hot water will not harm the plaster cast, which should be well dried afterwards. It takes a day or two before the cast is quite

dry, and in the meantime it can be trimmed round the edges and smoothed between the fingers, if necessary, with a pocket knife. It is better to leave the cast in half-relief, as it does not break so easily, though it can be made into whole-relief by cutting the plaster while damp, if desired.

PALMISTRY AND THE LAW.

As palmists in different parts of the country have been prosecuted, the author offers to palmists the suggestion of putting a notice on their windows, tents, circulars, &c., to the effect:—

Mr. —— skill in giving correct palmistical delineations is well known, as selected testimonials on circulars from innumerable others plainly show; yet he deems it advisable, in order to prevent any possible, though not probable charge of “false pretences,” in the face of certain *pseudo* professors of palmistry; that however confident he may be in the truth of his delineations and deductions from hands (which he generally is), he does not guarantee their correctness, and accepts fees from consultants for providing a pleasant, intellectual, and profitable amusement, also lesson in hand-reading.

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